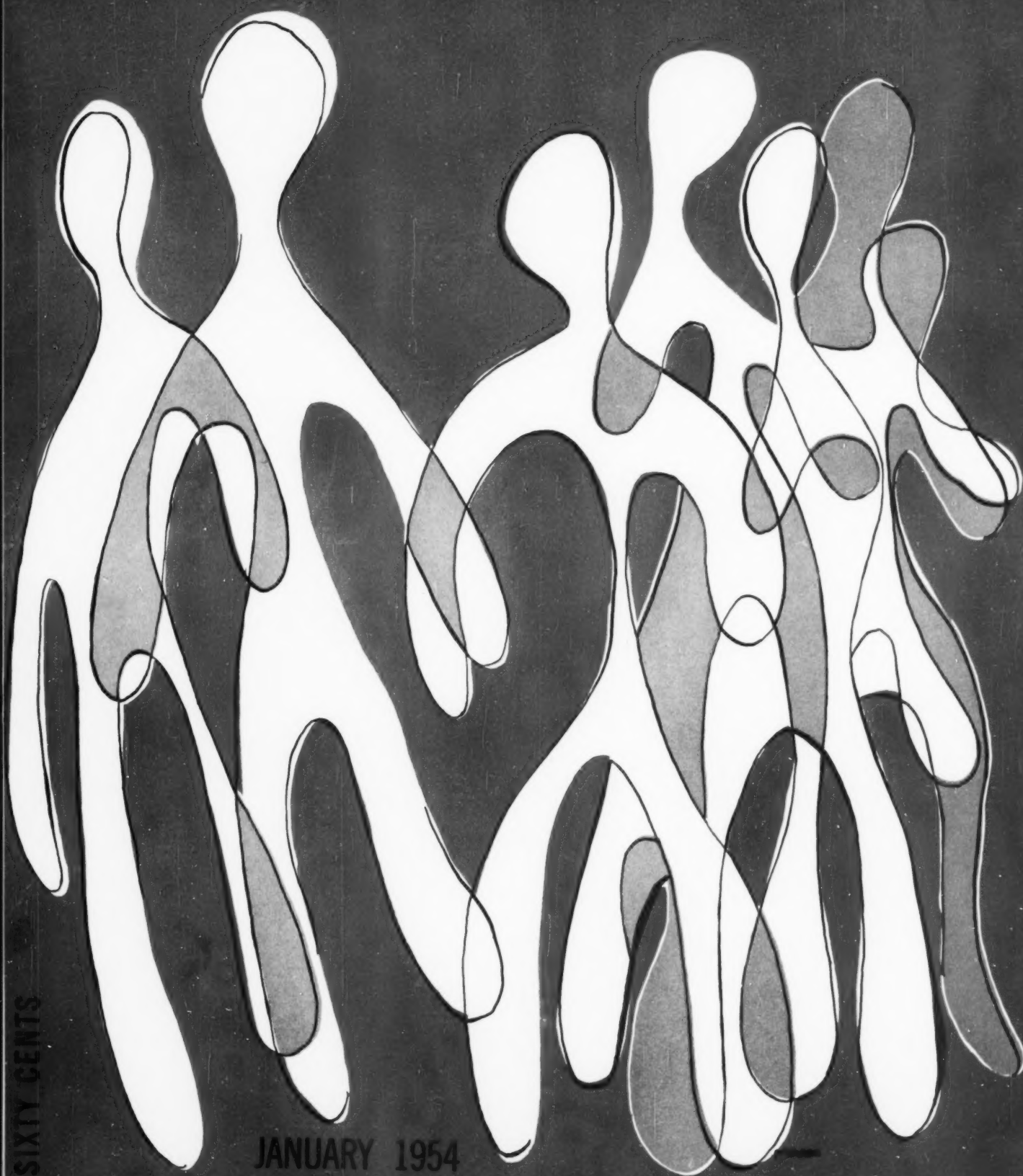


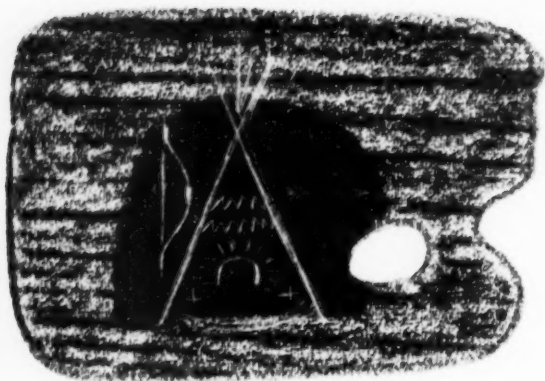
# SCHOOL ARTS



SIXTY CENTS

JANUARY 1954



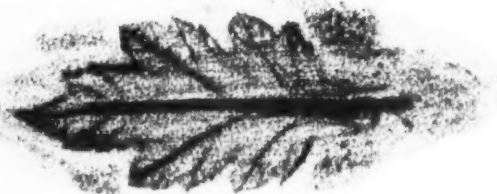
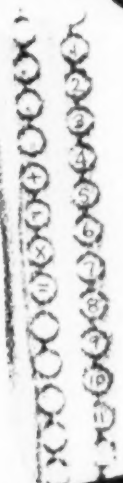
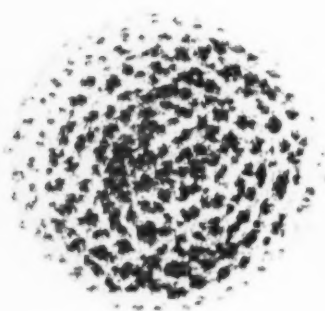
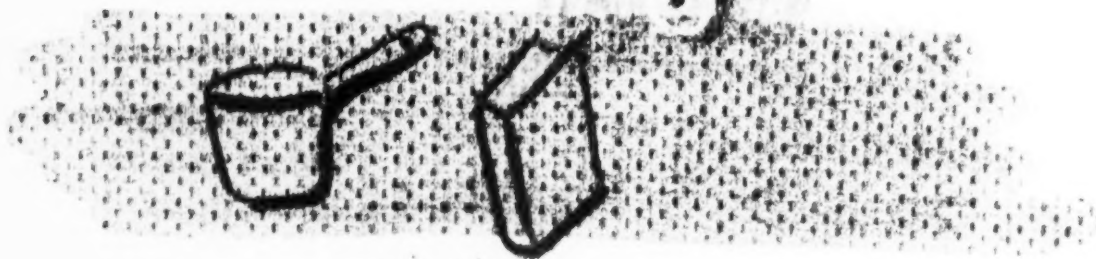
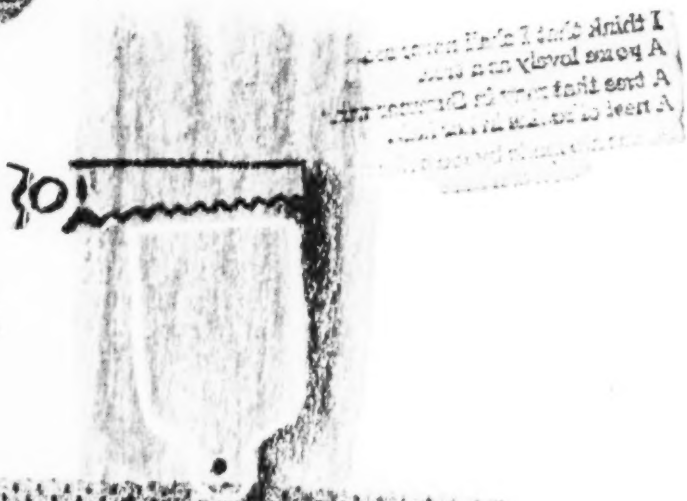


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# SCHOOL ARTS

## the art education magazine

VOLUME 53, NUMBER 5

JANUARY 1954

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Cover by Sarah Jane McLean, student  
Woman's College of the University of North Carolina

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## NEWS DIGEST

**Full-color Kodachrome Slides** have been made of paintings in the world's most famous art galleries including the Musée de L'Impressionisme (Jeu de Paume des Tuilleries) and the Musée Nationale d'Art Modern of Paris. These paintings encompass the entire history and complete development of the Modern Art Movement in all its phases. Each color slide was photographed in Paris directly from the original masterpiece by a professional photographer. Paintings photographed were selected for their importance in the history of Modern Art, such as recognized masterpieces, evidences of a change in an artist's style, examples of important art trends and approaches to a particular problem in aesthetics. The slides are 2 by 2 inches, mounted in glass and labeled with the names of the artist and painting. Full information and slides may be obtained by writing VOIR, 22 East Elm St., Chicago 11, Ill. A typewritten catalog is available enumerating the slides, their cost and a commentary on each painting. It is free on request.

**International Directory.** An International Directory of Arts is under preparation by Dr. Walter Kaupert of Berlin. This handbook and directory will cover art interests in all free countries, including museums, art libraries, schools of art, associations, publishers, art industries, artists, and other activities related to art. Information regarding listing and other matters may be secured by writing the publisher's representative, R. Keller, P.O. Box 415, Flushing, New York.

**Junior Red Cross Art.** Art plays a very important part in the activities of the Junior Red Cross, aimed at improving relations with others throughout the world. In appreciation for handwork sent by our children, Junior Red Cross members in other countries send paintings, dolls, toys, carvings, and other examples of their art work. Many worthwhile local and national projects are carried on, and the Junior Red Cross deserves our support in their efforts during this enrollment season.

**Advocates Cultural Relations.** Speaking at the conference of the National Commission for Unesco, Harold Spivacke of the Library of Congress said, "We haven't really tried honest cultural relations between nations in an effort to have the people from different lands become familiar with the music, literature, or any of the arts of the other countries in the world." Harold Tovish of the University of Minnesota art department, on which campus the conference was held, summed it up by saying, "Finally, after 500 years, the artist is taking up the challenge and not allowing other people to talk for him."

(Continued on page 44)

## TIPS FOR TEACHERS in Ceramics

### HOW TO STORE CLAY

Heat will harden clay. That, of course, is the first principle in making pottery. But you don't want your clay to harden until it has been shaped. Therefore, do be careful to see that drums of moist clay are not stacked on a radiator or even near it. Freezing causes damage too, so don't let the janitor keep your supply of clay out-of-doors in wintertime.

**For daily use:** Remind your students to cover their unfinished work with damp cloths. Also see that the clay supply is equally well covered with several layers of wet fabric—not cheesecloth.

**For extended storage:** If clay is to be stored over the summer—or for any time longer than a few weeks—it must be thoroughly moistened. Open every drum and make deep wells in the clay with a large stick. Fill the wells with water. The time it takes will be well spent, for dried-out clay is a great nuisance—sometimes a total loss.

### HOW TO BUY CLAY

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**Powder:** This is more economical and does solve some of the storage problems. However, careful measuring and aging are necessary before the clay can be used. Clay mixed from powder requires thorough wedging.

**Slip:** If you include mold-making in your curriculum, you will want casting slip. Pemco slip—white or red—is especially formulated for this type of work.

**Matched glazes:** If the glaze does not "fit" the clay body to which it is applied it will craze. Although the effect may be artistic in certain cases, the clay will absorb water through the cracks. For most uses, choose Pemco glazes that match the Pemco clay body for which they were designed.

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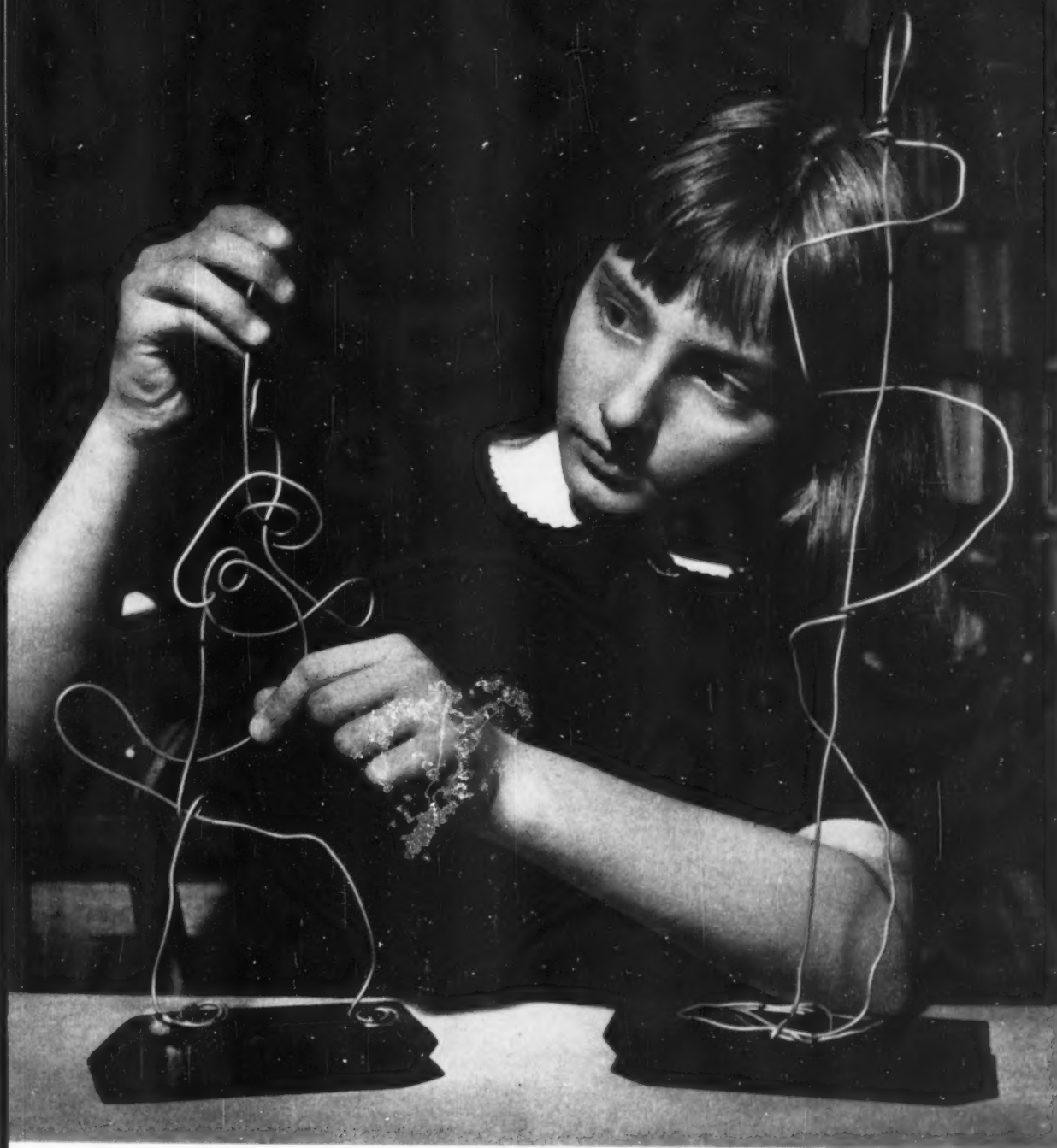


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*This Chicago student is not merely manipulating wire. She is imagining, feeling, thinking, and growing through art.*

HEROLD C. HUNT

## ART HELPS CHARACTER

Children grow through discovery, discovery of the world about them, discovery of themselves, and discovery of those deeper experiences that transcend self and the tangible. This process of growth and development is given direction in our schools through countless avenues of approach, art instruction being a richly significant one. As the child attempts to depict by way of various media in the art class what he sees, imagines, feels, longs for, or thinks about, he reveals his discoveries to others and at the same time adds to the measure of his own world.



There was a time when much was said in educational circles about the value of self-expression and its contribution to happiness and character development. Self-expression is still an important consideration; but static grooves of expression may readily become deterrents to growth rather than the "Open sesame!" Art used as an escape measure to avoid the realities of life and the deficiencies of character may never be condoned on the grounds that it is yielding compensatory satisfactions. Self-expression that is synonymous with further discovery of self, greater understanding of self and one's relationships to the rest of the universe, deeper sympathy with one's companions of the earth, stauncher bonds of empathy linking one with all life—this is the art that properly belongs to the school program.

The arts, therefore, may be looked upon as adventures into the known and the unknown, as means of conquest of

control measures, as sharpeners of the perceptive faculties, as sensitizers of the insights which shed light on moral and spiritual values, as paths which lead toward the truth. As such they may transport girls and boys on voyages of discovery that yield untold riches manifested in personality traits and thought-habits deemed worthy by the community and recognized as satisfying by the individual himself.

Art classes which provide for their young people opportunities for and effective guidance in this kind of growth are fulfilling the function appropriate not only for this particular phase of the curriculum but for the public school program as a whole.

---

Dr. Herold C. Hunt, General Superintendent of the Chicago Schools for many years, left this post in September to accept a professorship at Harvard University. We wish him much happiness in his new duties.

*The arts are adventures into the known and unknown. They transport girls and boys on voyages of satisfying discoveries.*

CHICAGO PUBLIC SCHOOLS





VIKTOR LOWENFELD

*There are at least two reasons why some children are inclined to draw the same thing repeatedly. It is important to differentiate between the reasons if we are to give proper guidance and motivation.*



## VIRGINIA ALWAYS DRAWS THE SAME THING



*Whenever Virginia sits down and starts drawing, her mind is fixed on one thing—the figure which she keeps on repeating.*

If a child continually draws the same thing, there may be two reasons for this. The child may either be specifically interested in this one item, or his mind may not be flexible enough to invent, explore and imagine other things. Since this is of great importance for his proper guidance, I shall try to deal with the two different reasons in greater detail.

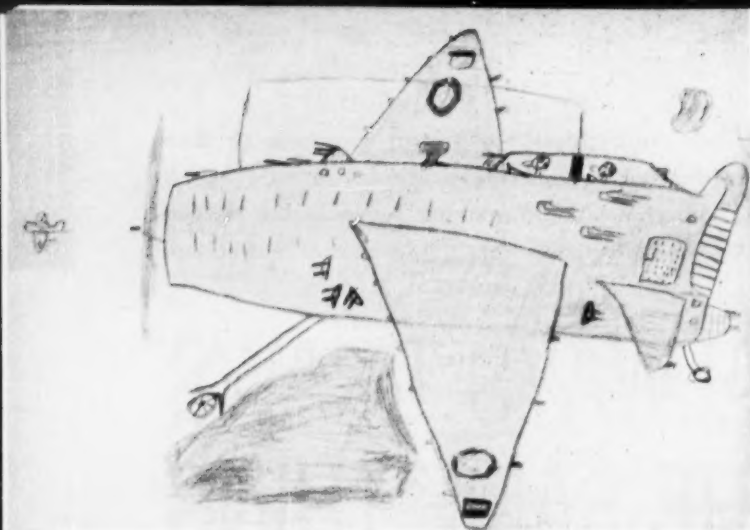
We must clearly differentiate between the two reasons because the one means that the child is mentally alert, but may be too much interested in one thing, while the other means that the child is emotionally not as free as he should be. We can distinguish these two causes very easily. If Johnny is particularly interested, let us say in airplanes, he will draw different kinds of airplanes in different situations, diving, landing, going up, etc. He will also draw them in different views. If a child, however, has developed a certain emotional inflexibility, he will draw the same airplane over and over again. Such repetitions of the same thing, whether it is an airplane, a figure, or anything else, indicate that the individual cannot adjust to a new situation easily. For instance, whenever Virginia sits down and starts painting, her mind is fixed on one thing—the figure which she keeps on

repeating. This repetition, however, gives her a certain security. She knows she can draw this figure again and again. She also knows that she does not need to meet new situations when she draws. It is for her a certain escape pattern into which she withdraws whenever she cannot do justice to a situation. It is the same reaction which we find when children who cannot follow an order, that is adjust to a given situation, escape into a tantrum. A tantrum is also an emotional pattern, also a repeated reaction which is used whenever the child cannot adjust to a given situation. If Virginia draws the same figure again and again in the same way, Virginia definitely needs some help. The degree to which she is fixed at one representation only will indicate the kind of help she needs. You as a teacher have the best possibility of seeing how these characteristics in her drawings correspond with the rest of her behavior.

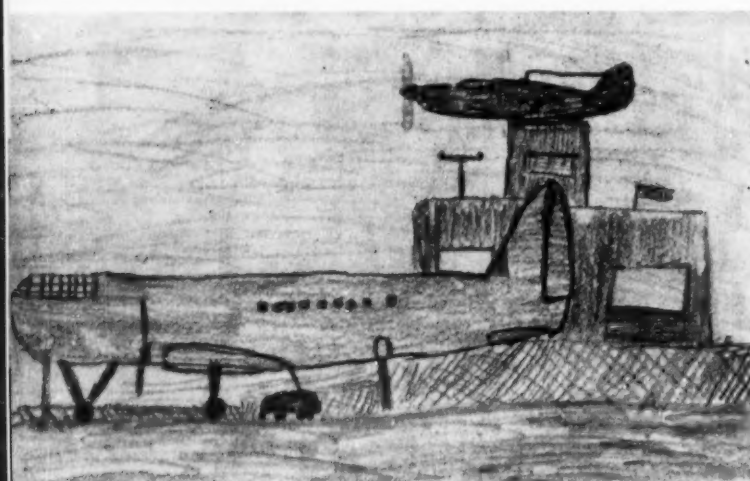
Let us find out what we can do to make Johnny's interest broader and to alleviate Virginia's emotional conditions.

John is interested in airplanes only. Such an interest, when developed too early in life and over too long a period of time, may be in the way of his getting a broader interest





*If Johnny is particularly interested in airplanes, he will draw different kinds of airplanes in different situations.*



in life in general. He may become one-sided too early when "specialization" is not a scientific urge but a romantic idea. It may prevent him from participating in many things which he later will miss. To broaden his interest should not be difficult if we follow the general rule that we never like to break a habit but rather try to put ourselves into John's place and start out where he presently stands. If we do that we will immediately understand that breaking his interest would only cause frustration or bad reactions in him. If we love something, we don't want to part with it. We can only gradually develop a broader interest by starting with his specialty. We always start on the child's level. It is up to you to take first a specific interest in airplanes. Only if your interest is a sincere one will you gain John's confidence. If you have achieved this first step, you can begin with the process of gradually broadening his interest. Never ridicule his interest. Don't say, "You always draw nothing but these silly airplanes," as I have often heard it. Don't be authoritative either, "No airplanes any more!" Such remarks would not only cause frustration to the child, but would certainly

have a boomerang effect and run against your own intentions. Education is a gradual process. Johnny's interests are strongly tied up with airplanes. You should be glad that he has developed some kind of interest and should capitalize on it. Your motivations to broaden his interest depend on the kind of interest the child has. If Johnny only draws one kind of plane, let us say military planes, you may want to interest him first in civilian planes of different kinds and sizes. Remember that your intention is not to improve Johnny's skill in art, but to make his mind more flexible so that he will become interested in things other than airplanes. "Airplanes are flying over different countries." "Johnny, I would like to see over which kind of country your plane is flying." "Johnny, how would it be if we would fly over the North Pole, and we would run out of gas? Let's paint what we would do!" Of course, there are innumerable other stories which could be invented and which would gradually catch Johnny's feelings and understanding and pull him away from the narrow scope of his former interest.

Needless to say, the same technique can be applied to any other "narrow interest." If Mary, at a certain age, would start to draw "fashion magazine figures," your motivation would start in broadening her interest with regard to the variety of fashion, at what different occasions different dresses are worn, "how would we dress if we would go on a hike, in winter, in summer, etc." "Let's go to a picnic." Also here, your aim is to broaden Mary's mind in making her accept other things than "fashion figures." We will not have much difficulty with Mary, especially if Mary feels that we have a sincere interest in the things in which she is interested. This sincere interest is of utmost importance for any successful art motivation.

It may not be so easy to alleviate Virginia's emotional conditions. But we can only help her with art motivation and not harm her, so let us try it.

Before all, we must understand Virginia. Virginia is not intentionally tense, nor is she responsible for her emotional reactions. She may suffer from them as much or more than the people around her. So let us approach her with love, sympathy, and a feeling of great interest for her. She may need this more than anything else. Apparently, Virginia was not strong enough to stand all the influences and experiences to which she has been exposed. So she built up a world around her, a world of her own, and surrounded herself with a protective wall. She cannot stand any new experiences; she does not want them to reach her. So she draws the same thing again and again, always the same figure—no change. A change would be disturbing. Any change is disturbing for her, because a change needs adjustment. For some people changes are exciting, they look forward to changes, especially pleasant changes. But what is pleasant for one, may be upsetting for another, like traveling or moving to another place. It all depends on the flexibility of individuals to adjust to new situations. For Virginia, even small changes are upsetting, like giving her



an order. She was not expecting an order. She could not adjust quickly enough to it, so it made her upset. She gets upset easily because she never has time enough to adjust. Let's try to approach Virginia more gradually. Let's first of all not confuse her by asking her for several things at the same time. Maybe if we find out her state of mind first and more gently approach her and try to help her to adjust gradually to a new situation—an order, or whatever it may be—it will help her.

This is exactly what we try to accomplish through our art motivation. We try to start again with her experience on the level of her comprehension. She may have filled a page with figures which are all alike. For her, these were not a number of different girls; it was merely a process of adding one figure to another, without any particular intention, like doodling. The first step may then well be to make Virginia conscious of the fact that these may be different girls. "Virginia, what a nice group of girls you have here. They are all alike, aren't they?" This would make her immediately conscious of her present state, which is our point of departure. Of course, our aim remains always to help Virginia in her apparent adjustment difficulty. Any change from the rigid repetition would then indicate that Virginia could put herself in the place of her figures, at least to some extent. The kind of change which we intend to motivate depends, of course, on Virginia and her special likings. For instance, if Virginia loves dresses, we could say, "one girl just got a new dress; which one is it?" If Virginia is conscious of movements, we could start a story of what happened when Virginia fell and hurt her knee. "Which one of the girls fell and hurt her knee? Where did she fall? Was the ground covered with gravel or grass?" Such questions applied after some time, may introduce a feeling for environment. This feeling is most important since it will permit her to adjust her mind to her surroundings. Such continuous adjustments in her creative work merely indicate her greater flexibility.

Another method which may also be of help to Virginia—the shift to another material. To give her clay may be enough of a change for Virginia so that she will discontinue her rigid repetitions. Clay has the advantage that she can change her concept at all times as long as the clay is pliable. Even if she would start to make all figures alike, we could ask her, "let's all sit around a campfire." She could merely bend her clay figures to the sitting position and place them around a prepared "campfire." The bending, that is the adjustment from a standing position to a sitting figure, already presumes some flexibility on her part.

The more Virginia develops in her flexibility, the more she becomes aware of the meaningfulness of art to her. With her greater range of experiences the desire to express herself develops, and with this desire for expression the urge for greater perfection and a more harmonious organization grows. The aesthetic impulse, the desire for more harmonious relationships, only develops if the child has attained the necessary freedom to express himself.



(Above) We try to start Virginia with her own experiences on the level of her own comprehension. If Virginia loves to swing on rings we could try to establish a closer relationship between her and her own experiences. (Below) The more Virginia develops in her flexibility, the more she becomes aware of the real meaningfulness of art to her.



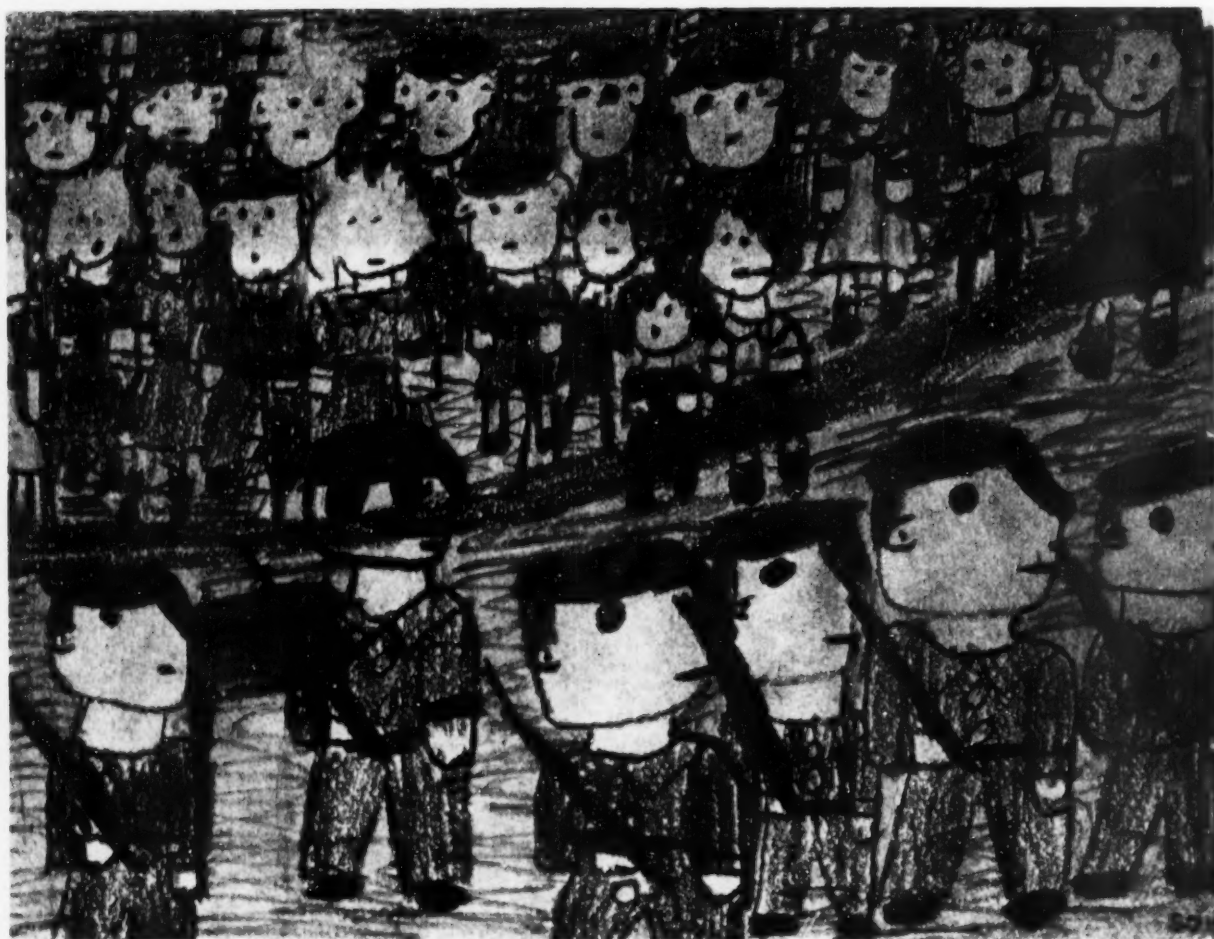




Dr. Viktor Lowenfeld is chairman of the Division of Art Education at Pennsylvania State College. An inspiring leader, he is the author of "Creative and Mental Growth," published by the Macmillan Company.

*(See painting above) The aesthetic impulse, the desire for a more harmonious organization, only develops if the child has attained the necessary freedom to fully express himself.*

*(Below) During a certain stage of development—usually between seven and nine years of age—repetition of the same form concepts (schemas) is natural. However, each child uses his schemas flexibly according to his own experiences.*





JESSIE TODD

*When a child has a genuine interest which means a great deal to him the teacher should try to place herself in the child's place. If she makes it her interest, too, she can guide to broader activities.*

## If a child likes to paint horses

When you've won seven first prizes, nine seconds, and four thirds at the sixth grade age—you love horses! Painting horses is an important part of Judy's life. Any art class must pay attention to the individual interests of each child. Judy's main interest is horses. Every true teacher considers the needs and interests of every individual in planning the procedures in her art class. While Judy is busy with horses, David and Jonathan are painting many designs and clay objects that have to do with astronomy.

Judy does not paint horses in the same position over and over again. She paints many kinds of horses in many situations. She does not limit her art activities to painting. Sometimes Judy models delicate little horses and dogs out of clay. Once she made one with an eraser for his body and toothpicks for legs. She covered it with Christmas tree snow and made a red patent leather saddle. It was an



*Judy, shown above with Black Knight, had won seven first prizes, nine seconds, and four thirds at the age of eleven. Joan, at the left, also loved horses. By encouraging each child to start with her own interests, the author helped guide both girls to a wider experience in materials and a variety of different treatments of the same subject matter.*



exquisite piece of handwork. At another time she cut a horse from wood and painted it with tempera paint. One of her pictures was of Indians with their horses. When Judy's class made small pictures to send to Latin America, she made scenes along the bridle paths near the university and the lake. Horses are a part of Judy's graphic vocabulary.

Joan has fun and artistic experience painting horses, for she loves them, too. After mastering the drawing of





*Joan, shown working above, also did the two paintings below. After she mastered the drawing of an animal to please herself, she played with the horses in quick designs made with many colors. Note the variety in action and position.*



*Judy used much gold in the background for her "Morning Bath" painting, above. Directly below, she is shown painting a wood horse which she made. Every child in every school should be allowed to follow her own interests in her work.*

the animal to please herself, she used horses in designs. These were freely made in many colors. When the teacher starts with the interests of the child she will be able to guide the child to broader interests and experiences.

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Jessie Todd, who teaches art at the Laboratory School, University of Chicago, has a national reputation based on her faith in the child.

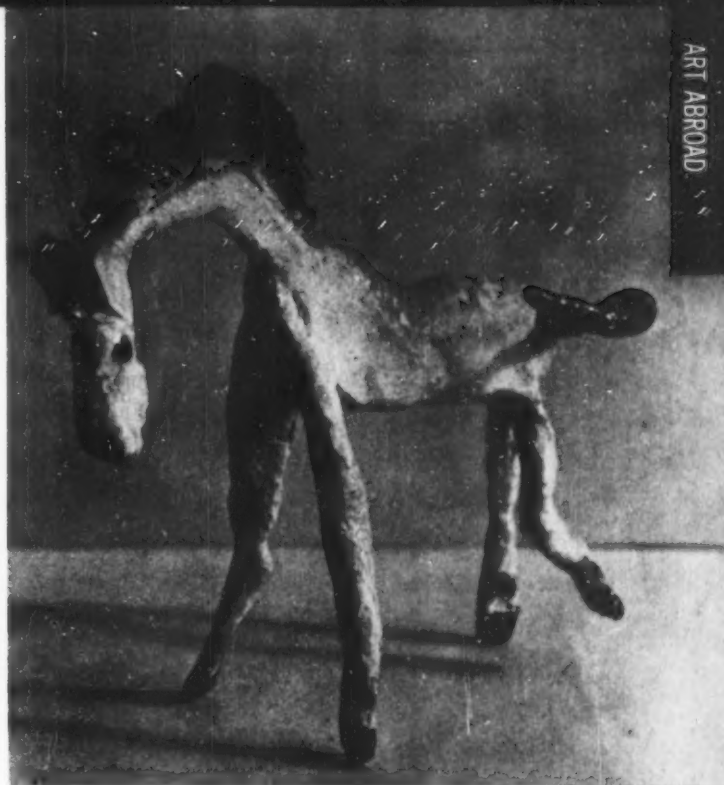




*This frisky horse by a fifteen-year-old Ashburton Technical High School girl was made of papier-mâché applied over a wire frame. It was then painted with enamel and sanded to give a dull, mat finish. The mane was crocheted in wool yarn, and cemented on. Renee Chamberlain, teacher.*

WILLIAM S. BARRETT

*Art education in New Zealand is closely paralleling the trends in the United States and elsewhere, with art being increasingly accepted as an essential part of general education for all children in the schools.*



## Art in New Zealand Schools



It is extraordinarily difficult and rather dangerous to generalize about art in New Zealand Schools and give a true picture. It is easier and rather pertinent to show you a few things that are happening, thus reinforcing the written word with photographs of some art products from primary and secondary schools. Let me satisfy your curiosity a little by saying that art and craft in schools is being accepted by an increasing number, as an essential part of a good, general education for all children at all stages of their school careers. We attempt therefore not to train artists in the accepted sense but rather to provide opportunities for the expression of ideas, real, imaginary or intuitive through the use of many media and materials.

The older methods of teaching by copying, perspective drawing, shading, and the like, have disappeared almost entirely in the primary schools and often in the secondary schools. They are being replaced quite often by a way of teaching which, although it makes heavy demands on teachers, shows a new understanding of the needs of children

*Paper sculptured masks by a ten-year-old child at Lytton Street Primary School, Fielding, showing good 3-D qualities.*





Clay figure by a boy, age 12, at the Rimu Primary School, Southland. Clay modeling and pottery are increasingly popular activities in art courses, and considered essential art experiences. The imaginary animal, below, has a wire base covered with strips of paper and painted with tempera colors. By a ten-year-old child at Taranaki Primary School.

related to their stages of growth; it is beginning to produce work of the kind shown in the photographs.

All children love to paint and to make things. It is our duty to help children to express themselves in this way with good and satisfying experiences, whether it be in painting pictures, making clay models, puppets, carving, or working in groups to produce models. We must accept the child's stage of development and his personal style of expression which he reveals sincerely in his work as his honest expression, and adequate for that stage of development.

Some years ago the term "free expression" and "self-expression" were prevalent and came under fire from many quarters, until quite often they tended to become synonymous with license; people interpreted this license to mean paint splashing, doing what one wished, and the like. True art teaching depends much more on proper guidance by the teacher; not a domination of the child's ideas and actions but rather a "going along with," which demands patience and understanding—a respect for others as people. Of course, such teaching makes enormous demands on the teacher. Do I hear you say, "This is a perfectionist. It can't be done. Our classes are too large, we have no materials, we have no space?" And I do agree with you that such problems are real but never insurmountable.

*Swede-turnip carvings by young children at Lytton Street Primary School, Fielding. The teacher was N. W. Holland.*





The accompanying photographs illustrate work which has resulted from the approach which I am trying to put into words. Many of the pieces of work come from normal, overcrowded classrooms and many of the materials used are of the waste, scrap or natural variety which place no burden on the exchequer. In fact, much of the richness of the expression is due to this improvisation and collection of such a wide variety of materials.

May I, in conclusion, give a short account of the kind of teaching which has produced the work shown in some of the illustrations?

Johnny, aged eight years is working on the floor of the classroom. Before him he has scraps of paper, cardboard, cotton reels, nails, wire, blocks of wood, cellophane, and so on. And he has, after discussion with his teacher, decided to make the fire engine that he saw last evening. It is obvious that Johnny feels the need to express his ideas about fire engines, and what more healthy outlet could he find than to make a fire engine during his art time at school. The teacher listens to more of his ideas and they discuss ways of cutting, sticking, tearing, joining together and coloring. Johnny is vitally interested. He works furiously. He is not satisfied. They discuss again. Johnny decides. He acts. He decides again—he reacts. Finally Johnny



*Coiled bowl by a ten-year-old Maori girl, Oruaiti School, North Auckland. Pattern made with stick end, slip glazed.*

*Pumice carvings by Maori pupils of Pungarahu Primary School, Taranaki. Pumice is a very soft porous volcanic rock which abounds in the North Island of New Zealand. It makes an excellent medium for children. Note the unique Maori symbols.*





*Marionette, by a thirteen-year-old pupil at Heaton Street Intermediate School, Christchurch. The head was made of papier-mâché. Body, arms, and legs are of rolled paper construction connected with string. Marjorie Ruddell, teacher.*

decides that this is the best job he can do to tell all about his fire engine. The experience too, has satisfied him. The whole process and experience (including the approval of his fellow pupils) has now become an important phase of Johnny's development. The end product was good because it was Johnny's, not the teacher's. The end product was perfectly adequate because Johnny had had an idea and expressed it as well as he was able. The teacher helps in a passive way, rather as a foil by turning Johnny's questions to his own ends. It is a privilege to know such teachers of art.

Such an approach and program for education through art will take time to develop and it is not for my generation to expect miracles. Yet many young New Zealanders in our schools today are being given the opportunity to live and grow with the arts and to make such arts a part and parcel of their everyday lives.

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William S. Barrett is art organizer for secondary schools in the art and craft branch of the New Zealand Department of Education. He may be written at 16 Birchfield Avenue, Burwood, Christchurch, New Zealand.

*This three-dimensional collage design by a thirteen-year-old primary school girl utilized scrap materials, spring, steel shaving, feathers, tinfoil, cardboard, colored paper.*

*"Witches' Dance" painting was made by a fourteen-year-old girl at Ashburton Technical High School. It was painted directly, after dramatization. Renee Chamberlain, teacher.*





*Driftwood carving, "Sea Nymph," by a sixteen-year-old girl at the Christchurch Girls' High School. Shirley Collins is the art teacher.*



*A fourteen-year-old girl at Timaru Technical College made this fine painting entitled "Ozymandias of Egypt," using poster color as the medium. The spatial qualities of this painting are particularly effective. A. J. Manson, teacher.*

*When handled sensitively, driftwood makes a good carving medium. As in this case, the wood may suggest final form. Figure was preserved and finished by rubbing with candle.*





*"Refugees," a study in pen and wash by a boy, 17, at the Rangi-Ruru School, Christchurch. Thelma Parkinson, teacher*

*"Ready for War," tempera painting by a girl, 13, at the Christchurch Girls' High School. Shirley Collins, teacher.*





LOLA H. FITZGERALD

*When children go into the community to make sketches they not only find good material for their drawings and paintings, but are likely to discover bits of information overlooked in their busy lives.*

# SKETCHING OUR SURROUNDINGS

In the busy life of a junior high school boy or girl there is little time to take stock of our surroundings and how they affect our lives. This year we have tried to let this purpose permeate our art activities. While we were experimenting with old and new media, learning how to use new tools, concentrating on improving our techniques, we tried to visualize with eager eyes and creative hands the commonplace things around us—in the school, the community, and the immediate area.

The purpose was realized in that soon sketches began to come into the art department after outings, visits, and trips. Always something could be found near at hand to sketch also. Never once was the echo heard—"I don't see anything to sketch." Students were eager at all times to go outside and sketch. Classes numbering as high as forty-two were taken on these sketch trips. With notations of coloring, shadows, unusual light effects, etc., most painting was of necessity done back in the studio. The range of subject matter, media used, and variety of performance speak for the students—they are becoming aware of their surroundings. In order to assist teachers who are not acquainted with some of the less common materials and processes used in making the accompanying paintings and drawings, a brief explanation follows.

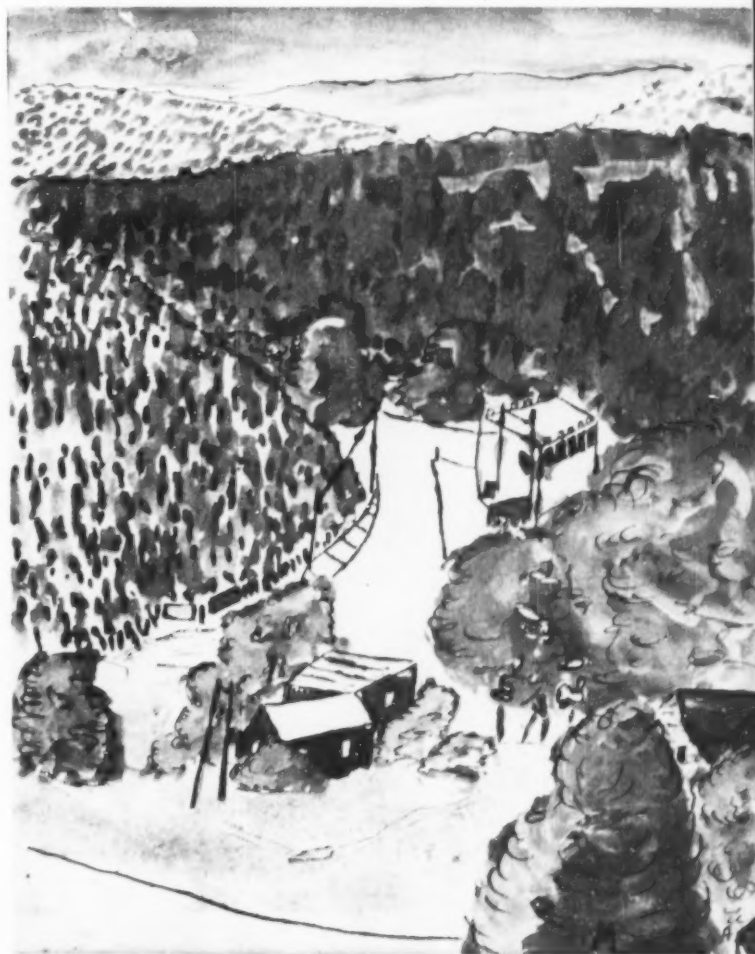
Melted-crayon drawings were made from leftover odds and ends of wax crayons. They were melted by holding them over the flames of used candles placed on a large dinner plate within easy reach of students working around tables, although we plan to use canned heat in the future, due to safety precautions. Students applied the melted crayons over sketches previously made or worked directly on the paper without prior sketching. In either case the small bits of crayon were held in the flame, and as the crayon melted and dripped it was applied directly to the paper. The melting, fusing and piling of the wax gave interesting, and sometimes fantastic effects, as well as unusual texture.

A well-known brand of compressed chalk, available in boxes or pans, was applied with a felt pad or brush. The students enjoy this deviation from the stick which they have used since their kindergarten days, since it produces results which are somewhat different from the usual chalk drawings.

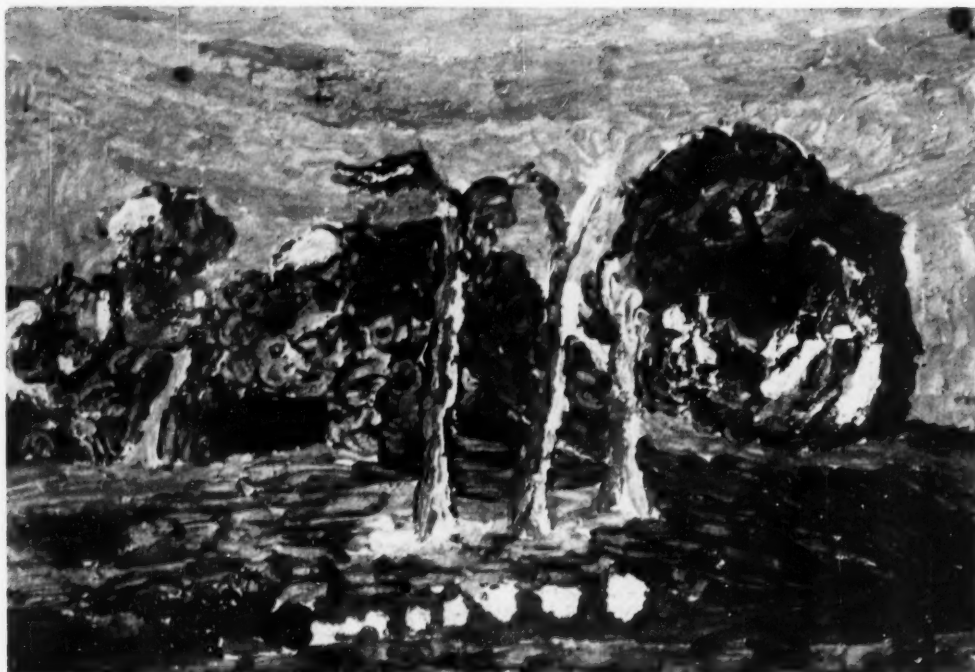
We made our own oil paints by mixing powdered

tempera with linseed oil and turpentine. Large dinner plates were used as palettes for mixing the colors. Old ink bottles held the oil and turpentine. Match stems, sticks, old stiff brushes or palette knives were used to work the powder and oil to the proper consistency. Just enough turpentine,

*Marvin Sales, eighth grade student at North Chattanooga Junior High School, combined tempera and ink in this sketch from hill back of school. Lookout Mountain is in distance.*

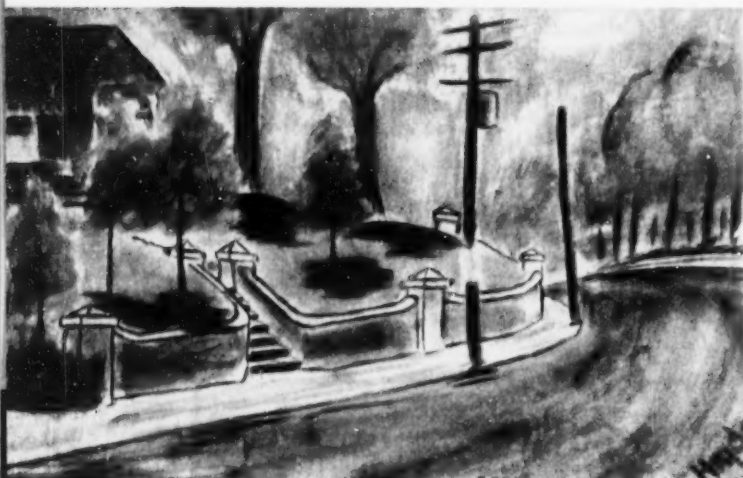






*Brad Hardin, eighth grade, selected melted crayons for his "Trip through the Mountains," sketched along lake region.*

*Kenny Higdon, eighth grade, made this sketch of the "Corner House" across the street. Compressed chalk was the medium.*



*Melted crayon was used by Gordon Turner, eighth grade, to represent "Boat Docks." Boating is popular in this area.*



usually a few drops, was added to make the paint dry more quickly. A wide range of colors was made and interest in color combinations rose to a high peak. We could not afford canvas, but the janitor came to our rescue by providing old window shades from the storage room. Every day the teacher lived in fear that shades from the windows would



disappear and be found on some student's drawing board, so great was the enthusiasm in this experiment.

Marvin's sketch from the hill back of our school was in tempera and ink. He loves ink work, and just this year learned to splash color, so he combined the two materials, using ink for emphasis.

By the time youngsters reach junior high school they have used crayons so much that they feel it is a bit beneath their dignity, so I find oil-base crayons an excellent media for their use. The popular brand we use piles up beautifully, has a wonderful range of colors, and adapts itself well to any of their designs or drawings. We sometimes flow turpentine over the paper and apply the oil-base crayons before it dries, producing a rich effect not unlike oil painting. We discuss crayons as art media, water-base, wax-base, and oil-base, and usually experiment with all three so that the merits of each become known. Any little "tricks" or different angles will serve to motivate the junior high school student. To use materials in this way is challenging to the teacher and pays off in results with the students.

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Lola H. Fitzgerald teaches art at the North Chattanooga Junior High School, Chattanooga, Tennessee, where she is well and favorably known.



*Oil-base crayon was used by William Jones, ninth grade, in his sketch of the beginning of a new housing development.*

*William Jones, ninth grade student, used chalk for this sketch of a scene he found in the village back of school.*







(Top) Oil paints made by mixing powder tempera with linseed oil and turpentine used for "Hillside above School."

Charlie Brown, ninth grade, used compressed chalk for his "Factories by the Tennessee River," above, made on a trip.



LOIS LORD

*Fourth and fifth grade children of the New Lincoln School decided that it would assist in understanding primitive people if they made masks to help them in acting out rituals. The art teacher was called in.*

## We needed masks in our study

There was an atmosphere of excitement in the room. All of the twenty-four children were absorbed and involved in starting to make masks. As Ann explained to a visitor, "We need masks for what we are studying."

This was a time when it was possible to combine art and "core," or social studies in a natural and creative way. It is not often that all the children in a group can be inspired to do the same thing at the same time. Often it is best that they do different things. All these boys and girls made masks because they were inspired by the same thing.

At this time the "core" study of Group "F" (fourth and fifth grades) at New Lincoln School was "Primitive Peoples." A core curriculum is study based on the interest of the group.

These boys and girls chose "Primitive Peoples" because they were curious about different customs and religions. This curiosity grew out of their previous study of Holland (a study they chose at the time of the floods).

They learned that in the sixteenth century Holland was a center of religious freedom. "Was Holland always Christian?" asked Bob. To answer his question the children learned that, in earlier times, Holland was inhabited by Druids who worshipped trees and idols and spirits of the forests.

All these strange customs fascinated the children and their questions continued. Mrs. Lee Gerber, the classroom teacher, sensed from their curiosity an interest that could be

*Masks made by children at the New Lincoln School, New York, in connection with their core studies on primitive peoples.*







The masks were made as follows: Each boy and girl made a form on which to build his mask. For this he crumpled up some newspaper in the approximate size and shape he wanted. A single sheet of newspaper was wrapped around the wad to hold it in shape. Some of the children thumb-tacked this wad to a board.

Next, newspapers were torn in strips about one inch wide. This was fun because you get long even strips, if you tear newspaper one way; while, if you tear it the "wrong" way, you only get short jagged pieces. Soon each child knew which New York paper should be torn horizontally and which vertically.

The paste was mixed, put in containers, and distributed. Everyone put on the first layer of newspaper strips dipped in paste. Next, noses, mouths, or other protuberances were put on. These were made by crushing pieces of paper in the desired shape and attaching it to the mask by putting pasted strips over them.

Then each mask had to be covered with five layers of pasted strips. We used colored strips (from comics) alternately with white ones. This made it easy to tell when a layer was complete.

Of course, some children worked more quickly than others. During some periods the whole group worked on

*Left, one of the girls pastes strips of paper on her mask.*

*Below, a New Lincoln boy completes his mask by painting it.*

led into the next core study. Mrs. Gerber came to me immediately for help in assembling photographs and reproductions and for help with an art project.

On the walls of the classroom were hung photographs of Negro sculpture, Indian totem poles, the arts of New Guinea, etc. All these works of art have intrinsic vitality and are simple in shape and decoration. They are, therefore, stimulating to nine and ten year olds without making them wish to draw in a realistic way that is beyond them.

The children in the group read about African tribes, the peoples of New Guinea, and of the Indians of North and South America. They had discussions. They took museum trips to see what these people really made and used. They saw the film "The Loons Necklace," (produced by Crawley Films, Ottawa, Canada). Everywhere they found masks which had different uses in different tribes.

Mrs. Gerber said to me, "The children are always talking about masks and they spontaneously draw and make little clay models of masks." We discussed this and decided to suggest to the group that they make large masks which they could wear. The children were all enthusiastic and wanted to start immediately. A technique had to be chosen. The masks should be strong, yet simple to make. Papier-mâché was decided upon. The only materials used were newspapers, wallpaper paste (flour paste would have done), and poster paints for the decorating.





*Mask made by a student of New Lincoln School, New York.*

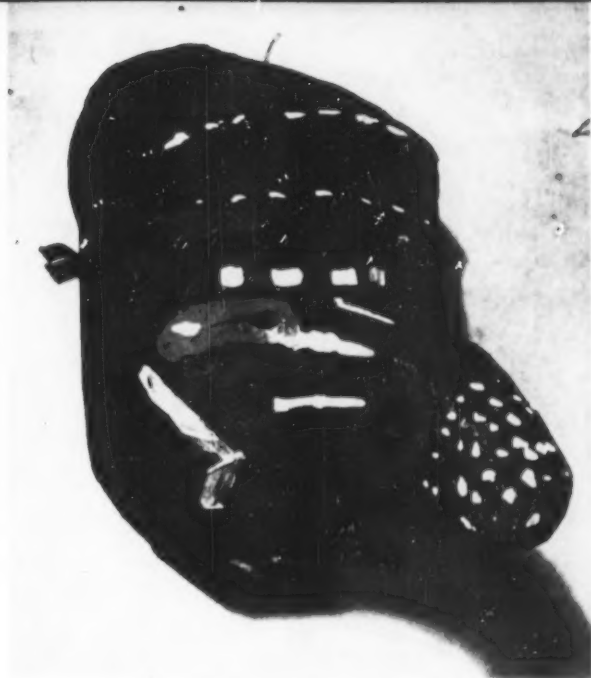
masks, at other periods a few children worked on their papier-mâché while the others did research. All of them loved this work. When Carol returned after a few days' absence the first thing she said was, "Please can I have extra time to get caught up on my mask."

When the papier-mâché was dry the paper core was pulled out and rough edges were covered with small pasted strips of paper.

Then eyeholes had to be cut so that each child could see when wearing the mask; a piece of elastic was attached to fit around the back of the child's head to hold the mask in place.

The last step was to paint and decorate the masks with poster paints. All along, both Mrs. Gerber and I encouraged original treatment within the limits of the medium. Each finished mask was original and different from the others. Not one child tried to copy a Primitive mask he had seen.

After the masks were finished, they were hung on hooks around the classroom. Each boy and girl in the room could



identify each mask as easily as he could the face of the child who made it. They put their masks on every day. They used the masks especially for acting out primitive cere-

*The masks become an important part of school activity as a group of children wear them in acting out a primitive ritual.*





# a new face made over an old one

ERMA TEBBEN

Masks may be modeled directly over the face of a student with nylon hose, newspaper, and wheat paste. The stocking is pulled down over the face, under the chin, and knotted at the back. If the fit is too tight, openings may be cut for the ears. The nylon hose affords some protection from the stickiness of the paste, provides a porous surface for the first layer of paper, and insures easy removal later.

Students may work in pairs. The fitter, after protecting the model's clothing with a paper cape, applies the torn fragments of paper dipped in thin paste until the mask is several layers thick. The mask is left on as long as possible, usually only a few minutes, and is then removed and stuffed with paper for drying. Built-up features may be added with papier-mâché or scrap materials from home.

Erma Tebben is art teacher at the Roosevelt Junior High School, Topeka, Kansas. Photograph was taken by a student of Topeka Trade School.



*Crumpled paper was used as the center core in mask making.*

monials and dances. The masks brought the core, the music and the art together in a way that added richness to the whole study.

Lois Lord is art teacher at the New Lincoln School, New York and also teaches at the Peoples Art Center of the Museum of Modern Art. The fine photographs in this article were made for us by Soichi Sunami.

Masks are often made by modeling the form in clay and then covering it with the papier-mâché strips. Greasing the clay form makes it easier to remove the mask when it is dry or nearly so. Plasticine is sometimes used in place of the clay, since damp clay keeps the mask from drying quickly. Miss Lord's article tells us how paper may be crumpled to form the center core, thus eliminating the need for clay. The masks shown on page 13 are formed of paper sheets and did not require a model. Still another method of making masks without the use of clay is described in the next column by Erma Tebben, a Topeka, Kansas, teacher.





HORACE F. HEILMAN

*Are the related drawing activities, often included in primary workbooks, seriously interfering with art education? Is there any substitute for these exercises which will achieve aims without harmful effect?*

# What are workbooks doing to art?

Workbooks have assumed an important position in the educational program. It has been variously reported that upwards of forty million workbooks are sold annually. This fact is cause for concern among educators. There are numerous indications that subject matter teachers are reflecting upon the apparent indiscriminate use of workbooks. There are those teachers who claim that workbooks do not promote critical thinking, that they stultify originality and inhibit imagination. Furthermore, there is ample literature negating workbooks as: blank filling, busy-work exercises, substitutes for lesson plans, inconsiderate of pupils' experiences.

The workbook is generally planned for supplemental use in a specific field. In the primary grades, Reading and Arithmetic seem to be most popular. These instructional aids seem to be concerned with the development of "skill" in these areas of learning. To facilitate acquiring this "skill," authors most generally provide "related activities."

Examination of the structure of practically every workbook discloses related art activities centered around: direct copy, completion of partially "finished" drawing, filling in, encouragement of tracing, rigid repetition and dots to be followed. Art educators are of one opinion that adult standards, drawing from a "sample," stereotyped repetitions and lack of identification with an activity definitely interfere with the flexible growth of the child of the primary school.

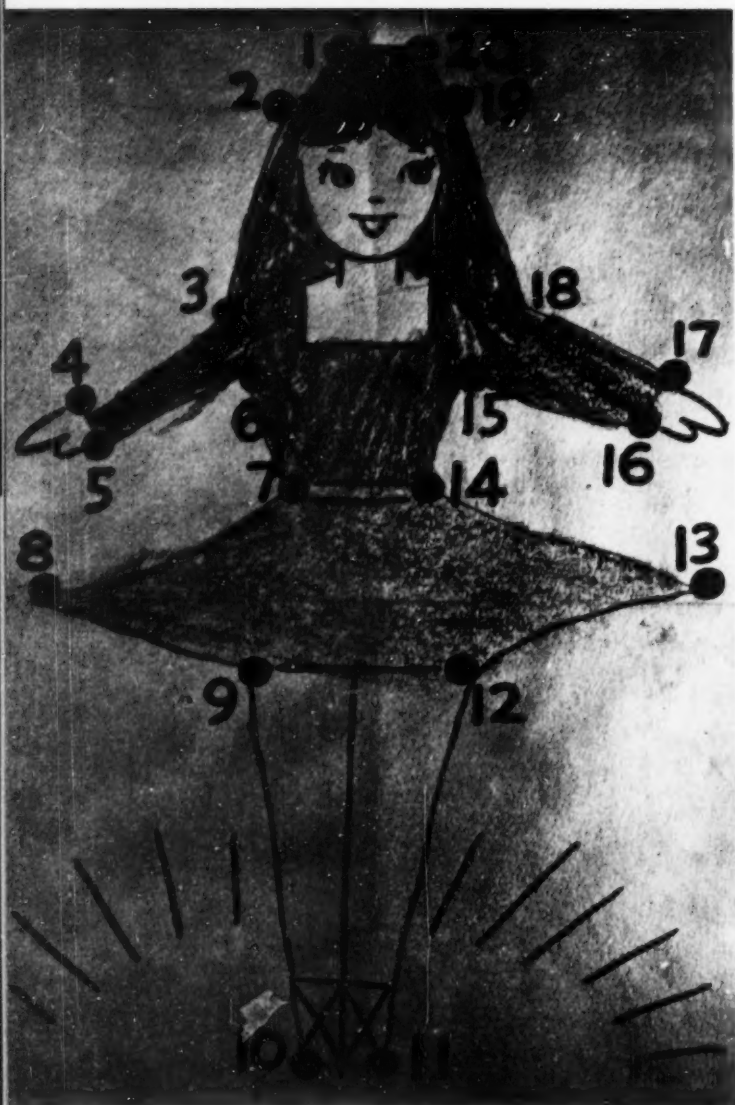
These may be serious interferences with most programs in art education. Children in the primary grades use drawing as a language. Their experiences become their imaginative subject matter. They organize their expressions on the basis of individual experiences with their friends and in their own environment. Only in the atmosphere of autocracy may a teacher develop a number concept which reflects the following art activity: Draw three trees on the blackboard. Have a child draw apples on the middle tree.

A survey of workbooks designed for the primary grades reveals an alarming evidence of regimentation. The general direction in one "activity" in an arithmetic workbook is as follows: "Draw a picture for this story problem: Dick had five rabbits. Two rabbits ran away. Cross off two rabbits." The three rabbits were to be drawn in a "box" which measured two-and-one-half inches by three-and-one-quarter



*The lines in this drawing to be colored were alien, for they were those of an adult. The child was evidently unable or unwilling to identify himself with the forms to be colored because they had no meaning to him. Children will generally stay within their own outlines when they create them themselves and thus have definite form concepts.*





By following a sequence of numbers this third grade child "drew" a girl. This puzzle left its impressions, as is evidenced by the drawing at the right which immediately followed this workbook experience. This was definitely not Karen's schema for the human figure as indicated by her drawing of many weeks later shown on page twenty-nine.

inches. The trick stereotyped method of drawing rabbits with circles and ovals was carefully exhibited.

If we believe that the teacher encourages and guides the young pupil in his creative experiences, it becomes rather disturbing to note the following workbook procedure: "Pictures are used throughout the book to develop arithmetical concepts and meanings. The pictures used are full of action. They appeal to the child's sense of humor and imagination. Many of the pictures tell a complete story in themselves." This is indoctrination. It assumes that the "action," "sense of humor," "imagination" are singularly common among all pupils. The procedure could promote imitation and false competition because it opposes individual thought and imagination.

Could the following purpose and the directions for activity be resolved into a regimentation of minds? For the purpose of developing motor coordination one workbook contained numerous duplicate line drawings of objects. In each example one object was completely drawn and one remained nearly finished. It became the duty of the child to complete the broken line. This might be one line in a line drawing of a box in two-point perspective. In a workbook intended for use with slow learners in the primary grades, this activity prematurely places emphasis on the concept of form. It does not present an opportunity for the child to develop his own representative symbols.



Portrait of a girl which was one of a series which immediately followed Karen's workbook experience shown at left. It seems obvious that the workbook influenced her figure.



Four illustrations accompany this consideration of the workbook and its influence on art education. One is obviously to be "colored." It was found on a school playground by a college student who was enrolled in a methods course in art education. It seems to indicate that the "colorist" was unable to identify himself with the form to be colored in. A child when coloring an object will generally stay within his own created outlines. The lines in the illustration were alien. They were those of an adult.

The remaining three illustrations represent the experiences of a young lady who is at present in the third grade. By following the sequence of numbers she "drew" a girl. It was a puzzle; it was also impressionable. Its influence is definitely evidenced in the portrait of a girl which was one of a series immediately following the workbook experience. But this was not Karen's schema for the human figure.

"Playing under grandma's apple tree" was created many weeks later. Here is evidence of achieving an individual concept of the human form through repetition of a schema that is emotionally significant to Karen.

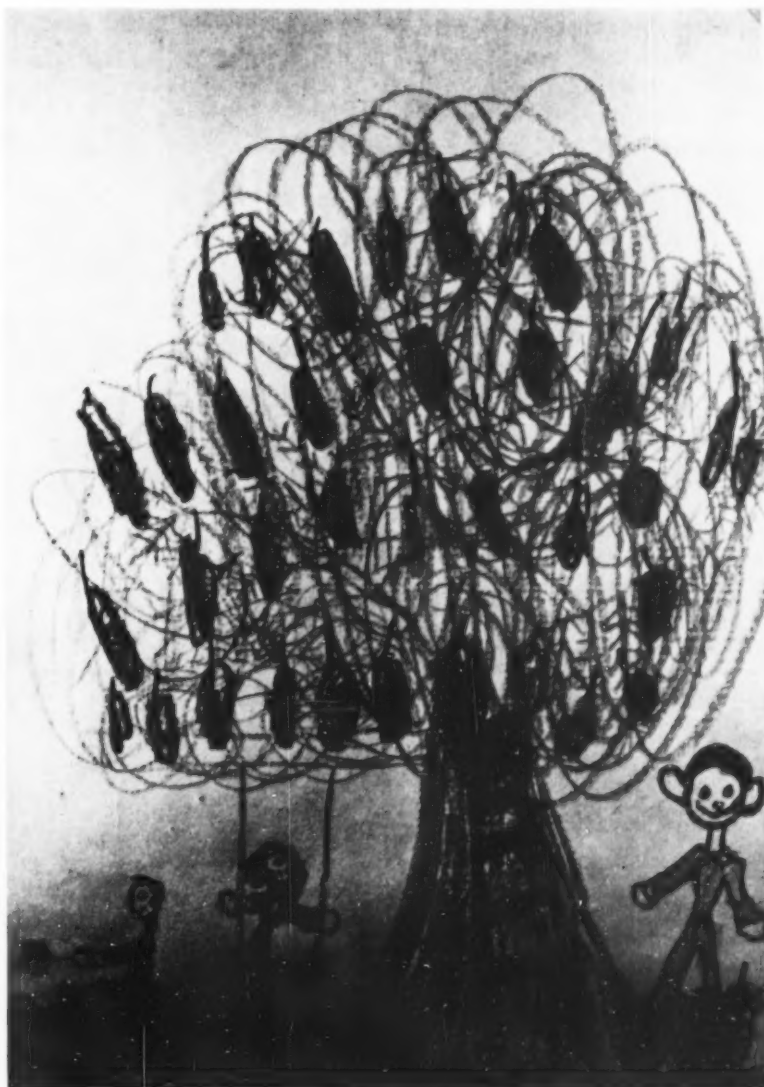
There seems to be evidence that harmful influence attends the workbook activities borrowed from related fields. Art educators are intent upon the development of personalities emotionally, physically, intellectually. Total growth is seriously handicapped when related fields of education are exploited to support achievement in any single subject matter area. Only the child's own picture may be colored.

Horace F. Heilman is associate professor of art education at the State Teachers College, Kutztown, Pennsylvania. He is editor of the *Art Education Bulletin*, published by the Eastern Arts Association, and secretary-treasurer of the National Art Education Association.

*Karen's drawing, "Playing under Grandma's Apple Tree," had significance to her. Made much later, when workbook experience had worn off, she uses her own schema for the human figure. Contrast the child-like quality in drawing with those on page 28, which are not Karen's figure concepts.*

*Total personality growth is seriously handicapped when related areas of education are exploited to support achievement in a single subject area without regard for damaging influences on child. Classroom procedures should be evaluated in terms of the total influence on child personality.*

*Is it possible to achieve the aims of workbooks in reading and arithmetic and eliminate questionable procedures? Anna Dunser gave excellent suggestions for the teaching of reading and writing in connection with art activities on page 43 of the November 1953 issue of *School Arts*. Virginia Sloane suggests less-directed ways in which art can be used in the teaching of arithmetic on the following page.*





# ART AND NUMBERS

VIRGINIA FRENCH SLOANE

Susan's arithmetic workbook reads: "Color four apples red. Color five houses yellow." Have you ever seen a completely red apple with no other color showing? Stem and leaves sometimes still cling to a picked apple and, for that matter, why draw only apples that have been picked? Couldn't four apples be found on a tree, a counter, or in a basket? A row of five yellow houses would be hard to find, either in real life or the child's mind.

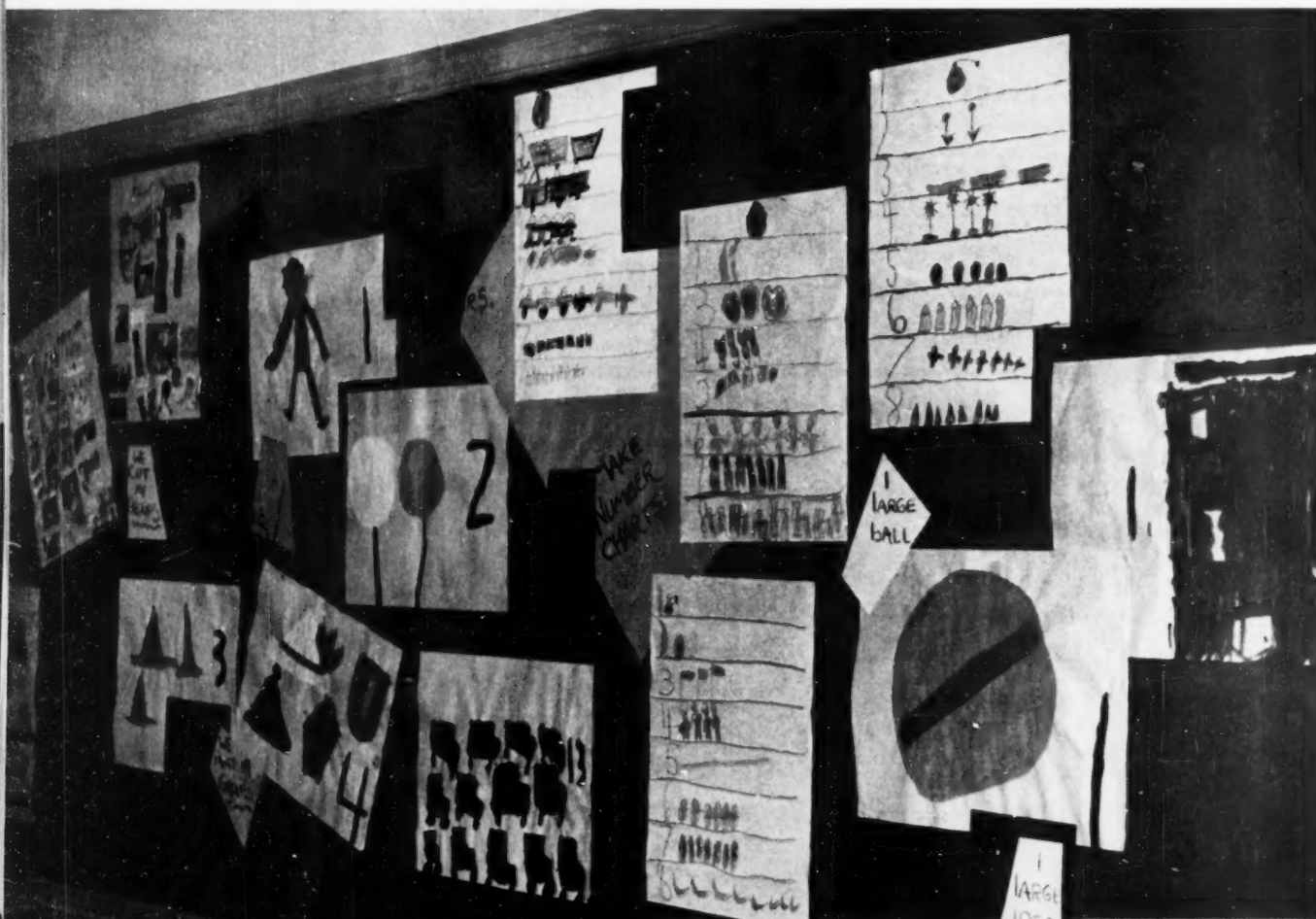
An arithmetic workbook aims to teach numbers by translating the figure into a meaningful symbol. This process

can be done vividly on all sizes and shapes of paper, and does not have to be done in a certain confining space in a workbook. Taking this thought even further, it does not have to be done in one medium. If you ask a child to draw seven "things," he could decide what might be found in a group of seven. His answer could be seven bears in a circus parade, seven bananas on a bunch, or maybe seven flowers in a row.

The illustration shows how children in the first grade of the Gotham Avenue School apply these principles under the guidance of their classroom teachers. Notice the one large ball with a stripe for decoration! Or the one large house with doorknob and curtains. The four different party hats show the concept of four, and the three witch's hats show the idea of three. These were done with paint at an easel. Cut paper, crayon, and paint were used by the first graders to illustrate their numbers. Clay, string, wood, and many other materials could be employed to make the learning of numbers easy and more exciting. Art is to be lived with, understood, enjoyed, and expressed in every way possible. Why not use it at the very beginning of a child's education?

Virginia French Sloane is art teacher at the Gotham Avenue School, Elmont, Long Island, New York. The examples shown were made in the classes of Miss Weiss, Miss White, Mrs. Pembleton, and Mrs. Frimer.

*First grade children at the Gotham Avenue School, Elmont, Long Island, discover numbers through making their own symbols.*



1



BLANCHE WAUGAMAN AND IRENE RUSSELL

*Directed teaching methods have a strong influence on the child, causing him to lose confidence in his own powers. They do not adequately prepare children to become citizens capable of making decisions.*

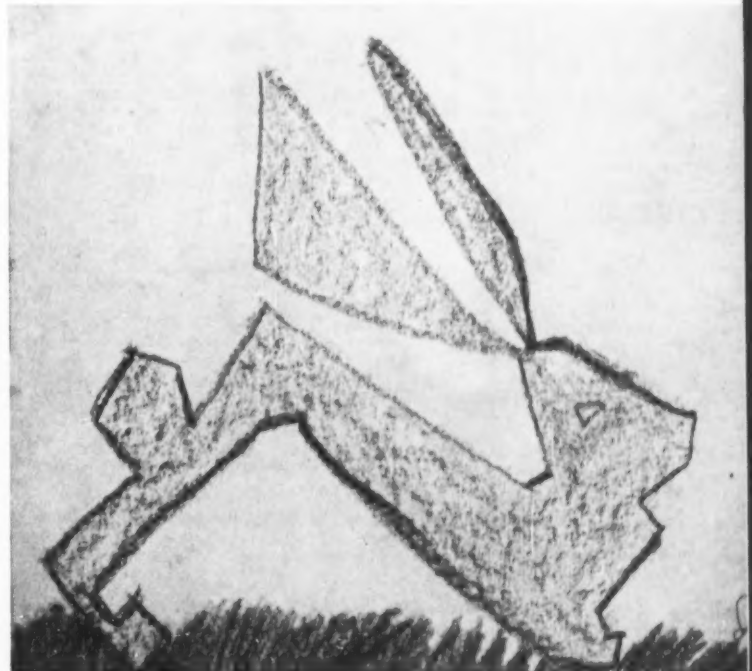
## Directed methods stunt growth

Many teachers in our elementary schools dictate the art activities which are carried out by the children in their classrooms. Disregarding everything which is known of children's mental, social and emotional development, they consistently use directed methods in their teaching. Directed methods are carried out in classroom situations where the ideas are chosen by the teacher and the process or experience of making a product is teacher dictated. There are many ways of dictating experiences. The most directly controlled situation is a step by step lesson in which the teacher gives specific instructions on how to draw each small part of every item in the drawing and where to place each item in relation to every other item. In some instances the teacher may not tell the children what they are drawing. In other controlled situations, the teacher may give the child a model to copy. Other methods of teacher dictation are less direct but just as harmful to children. A common one is that in which the teacher moves among the children making suggestions for improvement. The child is forced to attempt to conform to some vague standard or idea which the teacher is trying to impose upon him. The teacher exercises the same control when she enthusiastically praises the products of some children and disregards the work of other children or when she displays the work of some children and rejects others.

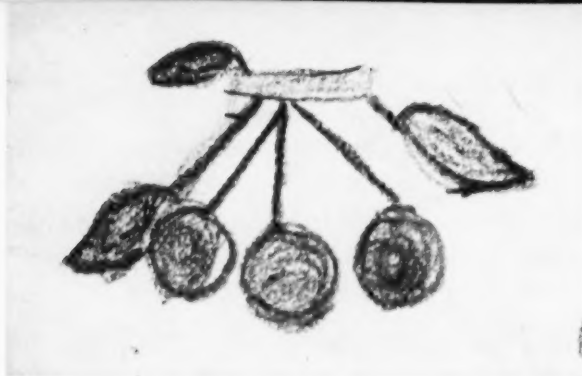
Directed methods have a strong influence upon the child. They cause him to lose confidence in himself and in his ideas and his methods of carrying out those ideas. Because he becomes confused when the teacher's suggestions interfere with his ideas, he finds it difficult to express himself. He has no opportunity to develop a sensitivity to his own needs and interests. He is deprived of the opportunity of releasing tensions by expressing his own feelings in creating. He gradually develops the feeling that he is accepted only if his product shows that his thinking fits the same pattern of every child in the class. Any variation from the teacher's concept or any failure to follow directions exposes him to criticism and his product to rejection. He is thus deprived of the opportunity to experience learnings which would prepare him to live as a citizen in a democratic society.

On the other hand, the teacher who is concerned with child development, recognizes that creative expression is a process which is native to all the children in her classroom. In such a creative atmosphere, the child is encouraged to choose, express and organize his own ideas in his own way. He learns to rely upon his ability to identify his own interests and needs. He is confident that the idea he chooses will be accepted and that he will be free to express and organize it as he wishes. His finished product will be different in content, form and organization from that of any other child

*Peter followed the directions of the teacher in making this rabbit in the first grade. It was not his rabbit, but the teacher's rabbit. Directed teaching methods cause a child to lose confidence in himself and in his own ideas, and make it difficult for the child to express himself.*







*This directed drawing of cherries, made by Peter in the first grade to celebrate Washington's birthday, did not develop the kind of creative thinking which made George Washington famous. He drew what the teacher told him to draw, and it was remote from his experience, interests, and needs. Compare with Mary's drawing in first grade, below.*

in the group but because it is a sincere expression of his feelings or experiences, it will be a recognized contribution to the work of the group.

A learning experience such as that involved in creative activity has many important implications for personal and group development. The child develops confidence in himself, in his ideas and in his ability to express those ideas. He develops an interest in the contributions of other children. No standards have been set, no patterns have been followed. He sees the contribution of other children, not as material to be compared with his in a favorable or unfavorable way but as an expression of their feelings and their experiences. Because he respects his own contribution, he respects theirs also.

The survival of our democratic society is dependent upon the development of citizens who are capable of assuming responsibility for their own decisions, who are interested in the contributions of others, and who are able to work alone or with others.

What follows is a description of the art of two children through the first three grades in the elementary school. During the first two years, Peter was exposed to directed methods of teaching in art. At the beginning of third grade, he entered a school where creative methods were used. Mary attended all three grades in the school which Peter entered at the beginning of third grade. The socio-economic status of the families of both children and their level of intelligence are quite similar.

**Drawings**—It seems obvious from these drawings that Peter during the first two grades had no opportunity to choose what he wished to draw. He apparently drew what the teacher told him to draw and how to draw it. In each case it was something remote from his experience, interests and needs. As a result of trying to express an idea imposed upon him and to copy a model, his drawings appear stiff and grotesque and meaningless to him. He was given no opportunity to develop the ability to organize his ideas because the drawings did not represent his ideas and the drawing of a single object did not give him the opportunity to organize. When Peter entered third grade he was working for the first time in a permissive, creative atmosphere. At this level, his drawings indicate poorly developed concepts and an inability to draw people functioning in a situation. The concepts of the feet and other parts of the figure show that nothing was apparently learned about the figure from directed methods. Only by thinking through the problem of drawing a figure in action and re-experiencing in his emotions the feeling of doing the actions can a child develop a freedom to express his ideas and emotions in art. Near the end of third grade, Peter's figures are still grotesque but even though they are lacking solidity, they are more flexible. He has attempted to draw the men seated on chairs. He has made some growth in the organization of his work. The figures are large in relation to the size of the paper and are formed into a functional group.

It is evident in Mary's work through the first three grades that she has had the opportunity to choose whatever idea



*This first grade drawing by Mary expressed her own ideas and her own experiences. Strong, vigorous, and decisive in expression, it represents her own emotional reactions.*





*Even in the second grade, Peter evidently had no chance to choose what he wished to draw. As a result of trying to copy a model, his drawings become stiff and meaningless.*



*Another second grade drawing by Peter, made according to the teacher's directions. Note the gold star, indicating that Peter correctly drew what the teacher had in mind.*

she wished to draw. These ideas are real to her. They represent the experiences which she has had and the emotional reactions she had felt—at Christmas, with her friend's pet in a cage, building the first snowman of the winter, and so on. Mary's drawings are strong and vigorous in construction and decisive in expression. She has organized the forms in her composition into a functional relationship.

*Mary's second grade drawing at the right was real to her, because it expressed her own feelings about a happy experience.*

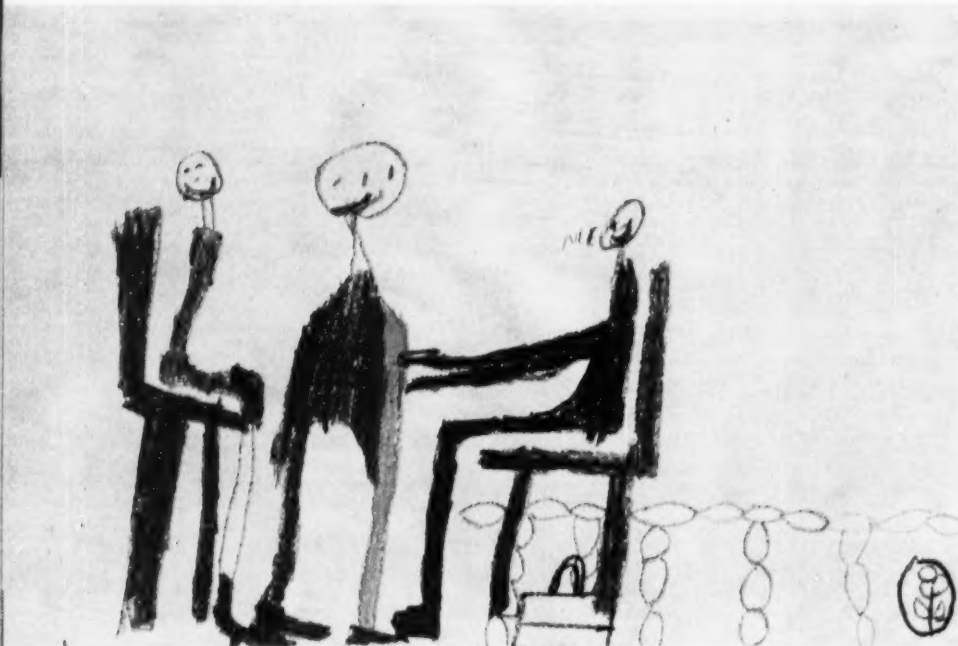
Teachers who are concerned with child development recognize that creative expression is a process belonging to all children in the classroom. Each child's result will be different in content and in organization if it is sincere.





his creative thinking. At the same time, the study of the drawings shows rather conclusively that only through the use of creative methods can the teacher help the child to develop the confidence and the ability to express himself creatively.

Blanche Waugaman is art supervisor and associate professor of art education at Indiana, Pennsylvania, State Teachers College. Dr. Irene Russell is director of the Division of Elementary Education at Indiana.



*When Peter entered third grade, he was working for the first time in a permissive atmosphere. Near the end of the third grade he had made some growth in the organization of his own ideas, left, but it is evident that the directed teaching in earlier years did not help him in his figure concept.*



*Mary's third grade drawing shown at left is well organized and a happy, personal expression. It is evident that she has re-lived in her own emotions the pleasant activities shown in the drawing.*

*In a creative classroom atmosphere, the child learns to rely upon his own ability to express his own interests, according to his own felt needs at the moment.*





The tusche method of silk-screen printing described in the December number is one of several methods in use today. This article gives a brief description of the lacquer film method used with older students.

## SILK SCREEN WITH LACQUER FILM

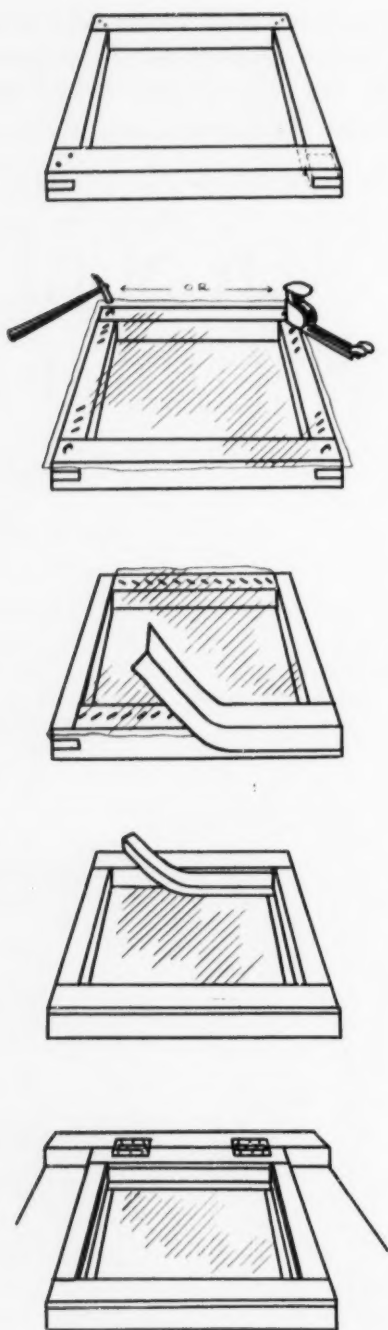
ERIKA LUITWEILER

*Silk screen lends a unique character of its own to these cards by the author. Because of the ease with which the stencil islands are held in place, and the speed with which quantities may be reproduced, silk screen is becoming an important medium both in schools and in artists' studios.*



Erika Luitweiler, who now lives at Farmington, Connecticut, has had wide experience as a craftsman, and formerly operated a craft shop.





**Making a silk screen printing frame.** (1) Silk screen frames may be made from a good quality of softwood stock, one and one-half to two inches square. The inside measurements should be at least two inches wider on each side and three inches longer on each end than the design. (2) Staple or tack the silk to the frame, making sure that the threads run parallel to the frame and not on the bias. Ten XX mesh makes a good general use screen. (3) Cover the outside edges with gummed craft paper. (4) Apply gummed craft paper to the inside edges of the frame. (5) Shellac the frame and gummed paper several times. Hinge to printing surface.

The very sound of the words "silk-screen printing" has a fascinating, mysterious ring. Here is a new reproductive medium to bring into our art classrooms. Its predecessor in principle can be found in early oriental stencils. These old "silk screens" were double stencils cut from paper and fastened together, with hairs between the two stencils to hold the islands in place.

Today's silk-screen stencil has come a long way from its oriental ancestor. The crude hairs have been replaced by a fine meshed silk stretched on a wooden frame. The stencil is cut from one layer of thin lacquer film held fast on a waxed paper backing. The cut stencil is adhered to the silk screen by means of a lacquer solvent applied sparingly to make the lacquer film stick to the silk. Where the lacquer has been removed from the stencil, the silk mesh remains open for the penetration of paints or dyes onto the material being printed.

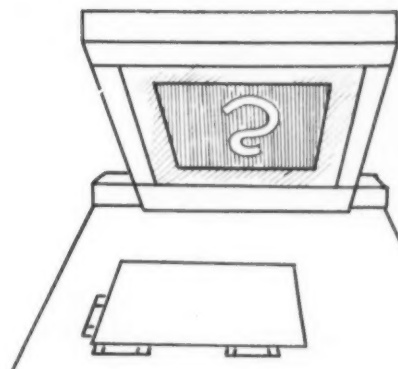
The initial expenses for silk screening are not inconsiderable, but, if well cared for, the equipment will last a long time. It is definitely a medium for mass production and therefore most desirable where a large quantity of prints is to be made. Some projects to which it would be particularly adaptable are: posters, greeting cards, program or book covers and jackets.

The use of silk screening to replace brush stenciling in the classroom is not to be recommended. The creative aspects of the silk-screen artist's work stop when the stencil is adhered to the screen. From then on the printing is mechanical and can be done by anyone. The brush stencil still leaves room for experimentation and creativity while it is being printed. Of the two methods, the brush stencil remains the more complete "handcraft" in the sense that the craftsman's skill is required from start to finish. The silk screen's two chief advantages are the ease with which islands are held in designs, and the speed with which prints can be made once the screen is set up. There is a place for both methods in the art classroom. The materials you will need if you want to try cut-stencil silk screening are these: Frames—purchased complete from a silk screen supply house or made to specifications in this article; Lacquer film; stencil cutting knives—keep them sharp; squeegee—sharpen the rubber edge by running the bottom over sandpaper on a flat table; adhering liquid—for adhering stencil to the screen; washout thinner—for removing stencil from the screen; fill-in lacquer—for filling screen around the stencil or patching; paints; extenders; thinners; solvents; masking tape; spatulas and coffee cans (not jars)—for paint mixing; rags and bowl scrapers—for clean up.

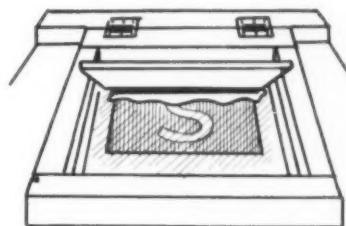
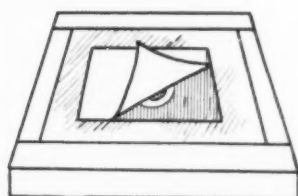
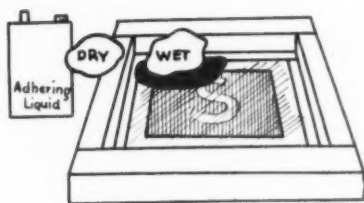
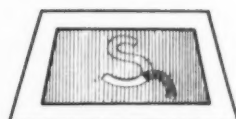
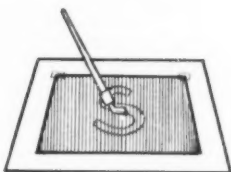
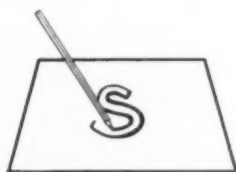
In the beginning, you will want to work with simple (one stencil) prints. When you are familiar with the tools and materials of silk screening, you will want to try two, three, and even four color prints. You will need a stencil for each color if you are using opaque extender with your paints. Using a transparent base extender will permit you to make a three-color print with two stencils if you plan to make two colors overlap for the third color.



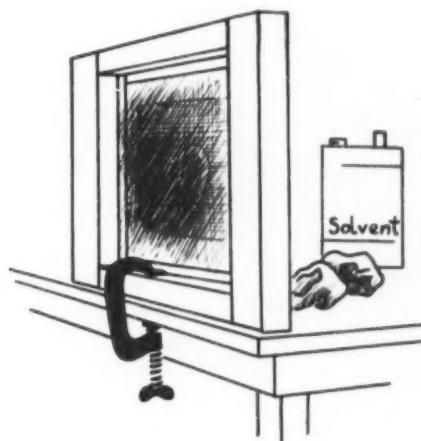
**Preparing the silk screen stencil.** (1) Make the design. (2) Cut the stencil. Cutting too shallow may tear the stencil in peeling. Cutting too deep embosses lacquer to backing paper and makes removal difficult. (3) Peel off the lacquer film in areas to be printed. (4) Adhere the stencil to screen. Lay stencil on newspaper over a flat surface, lacquer side up. Put silk screen over the stencil, and, using two rags, apply adhering liquid to a small portion of the stencil at one time with one rag, and follow after immediately with a drying rag. (5) Allow to dry for about ten minutes, then carefully pull off the waxed backing paper. Mask out with craft paper or fill in with lacquer open areas of screen which are not to be printed.



**Placing in position for printing.** Hinge the frame in place and register material to be printed under the screen.



**Printing.** Select the oil or water base paint to be used and be sure it is just thin enough to flow in front of the squeegee. Pour onto one end of the screen. Draw the squeegee firmly across with one stroke. Lift screen and remove print.



**Cleaning the screen.** Salvage as much paint as possible with a bowl scraper or cardboard square. Clamp the screen in an upright position and remove masks. Using paint solvent, work with two rags from both sides of the screen to clean off all excess paint. Dry with two drying rags in the same manner. The stencil can be removed from the screen with washout thinner in the same manner. The type of solvent used will vary with the type of paint, and the instructions of manufacturers should be followed closely.



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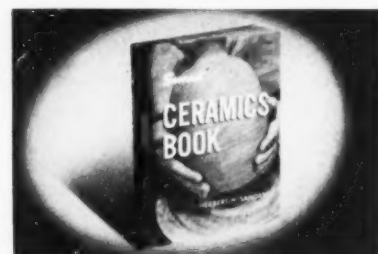
Fleckel Pasgobes are suggested for decorating tiles, boxes, jewelry, figurines, ash trays, vases, etc. They can be used in large areas or small, alone or with combination of solid color. Fleckel Pasgobes are packed, ready to use, in 3-ounce jars. Write for the name of your nearest dealer. Pemco Corp., Baltimore 24, Maryland.

**Teaching with a Filmstrip** is a new filmstrip designed as an educational service by the Society for Visual Education, Inc., for distribution by its dealers. This specialized strip was designed as a discussion filmstrip for use with teacher groups to aid the teacher, and ultimately the student, to get the most out of their filmstrips. Through simple, clear illustrations and concise commentary, the strip actually carries the teacher through the main ingredients and steps of a good filmstrip lesson by showing the purposes, selection of material, planning the lesson, presenting the lesson, follow-up activities, and testing procedures.

This 59-frame black-and-white filmstrip was written and supervised by one of the top utilization experts in the country, Margaret Divizia, Supervisor, A-V Section, Curriculum Division, Los Angeles City Schools. "Teaching with a Filmstrip" is available from S.V.E. dealers or by writing direct to S.V.E., 1345 Diversey Parkway, Chicago 14, Illinois for additional information.

**For Your Ceramics Needs**, the Harrop Ceramic Service Company offers without charge a copy of their new catalog No. 3. All of the items in the catalog are manufactured under strict control and supervision of experienced engineers. Throughout its 36 pages you will find listed, described and illustrated, in complete detail, the many items of equipment, supplies and accessories which Harrop has available to meet the needs of those interested in quality ceramic merchandise. The wide range of kilns, kiln supplies and furniture, tools, supplies of all kinds, clays, glazes, colors and ceramic lace are grouped for your convenience under appropriate headings. For your free copy of this helpful catalog, simply write Items of Interest Editor, 1312 Printers Building, Worcester 8, Mass. and ask for the Harrop Catalog No. 3. Before January 31, please.

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#### ABOUT THE AUTHOR

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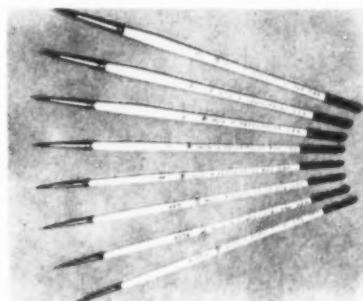


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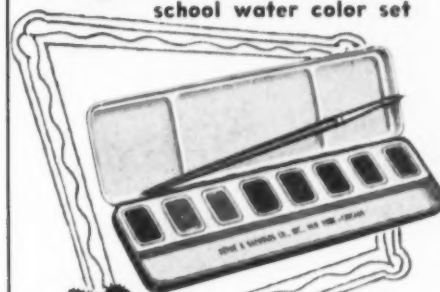
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(Continued on page 40)

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## ITEMS OF INTEREST

(Continued from page 39)

**The First** in a dynamic new series of color filmstrips correlated with the Rand-McNally "Geography of American Peoples" textbooks by McConnell, but which can be used advantageously with any basic study of American lands and peoples, has just been released by the Society for Visual Education, Inc., 1345 West Diversey Parkway, Chicago 14, Illinois who cooperated with Rand-McNally in their production.

The maps used in this new series are sections from simplified Ranally maps of the various regions adapted for filmstrip use by the Research Department of Rand-McNally. The complete series, "Geography of American Peoples" is being written by Ruby M. Harris, Department of Geography, Eastern Illinois State College, Charleston, Illinois. The first set to be released is "The Northeastern United States." The other three sets to be released before January 1, 1954 are: "The South," "The Middle West," and "Canada and the Far North."

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(Continued on page 42)

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## LETTERS

Ralph M. Pearson, Nyack, New York, and author of "The New Art Education," sends us the following comments on the November issue of School Arts: "There is a considerable stressing of 'activities' in the art room in this issue—and the others—and Miss Baumgarner, in her answer to the question from the teacher who says, 'I can't draw. So how can I help my pupils with their art?' advises what amounts to activity as the solution. She hints at next steps but doesn't elaborate.

"Now, activity—experimenting and playing with materials—is all to the good—as a preliminary step. It is like digging a hole in the ground that is to be the basement of a house to be built over it. Such a hole has to be dug before the house can be reared—but it is only the preliminary step. The 'art' comes in only when such activity is followed by a development of the aesthetic sensitivities in which art lies, i.e., in the harmonic relationships of all the parts. Since all humans, including young children, have this sensitivity buried somewhere down inside them, it also can be encouraged and developed from the start. Activity without this additional aesthetic excitement—is activity and nothing more."

*Mr. Pearson goes on to stress how important it is that teachers, themselves, develop their own creative powers if they are to be most effective in guiding children into rich aesthetic experiences. We agree, in principle, for the teacher who knows the joy in a uniquely personal art experience is likely to extend her own enthusiasm to her students, and she will be better able to understand and guide their efforts. That is why classroom teachers should take advantage of every opportunity to participate in workshops and art classes, whenever it is possible.*

Whether adult or child, the important first step is to get started. There must be personal activity. The teacher cannot adopt someone else's experience, nor can she impose her own upon the child. The activity must be imaginative and creative, of course. We agree, too, that the ultimate goal is aesthetic satisfaction, and this implies an organized statement that is harmonious with the thought and purpose.

The problem is that all of us must start at the beginning, whether adult or child. We cannot short circuit our normal growth and development by copying or imitating the results of someone else's efforts. Our first efforts may be crude, but we are on the right track if they are our own. As we add imagination to our activity it is another step in the right direction, and we are that much nearer to the ultimate goal of a well-organized personal statement. Getting started is only the beginning, but it is the essential first step without which there can be no other steps.

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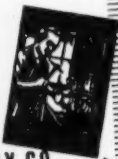
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## ITEMS OF INTEREST

(Continued from page 40)

**A New Catalog** of pottery and lapidary equipment, accessories and tools has recently been published by Crafttools; and is offered without charge to teachers and schools. Featured are two new sturdy potter's wheels, designed and engineered by Crafttools, Inc., with the requirements and price range of schools foremost in mind. The number 4110 is a kick (treadle) wheel of rugged, all metal construction, with a 76-pound flywheel assuring you of sensitive control. The number 2110 is an electric variable speed control potter's wheel of the same basic design and, like its partner the treadle wheel, is adjustable in height and is all metal construction.

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For your free copy of this new 16-page catalog, simply write to Items of Interest Editor, School Arts Magazine, 141 Printers Building, Worcester 8, Mass. and ask for Crafttools catalog No. 54. Before February 28, please.

**Modeling With Clay** is the title of an interesting, colorful and instructive folder offered without charge by Milton Bradley Company. It gives suggestions for using Perma-Kraft—a self-hardening clay offered by Milton Bradley which requires no firing. In addition to complete mixing directions for Perma-Kraft, it shows examples of results you can achieve in design and decoration when using this versatile medium creatively. The folder also covers the use of non-hardening modeling clays—Plasteline and Modeling Clay. For teaching basic forms and creative expression to youngsters, you will find helpful information on the part modeling clay plays in this important part of a child's development.

For your free copy of this folder, write Items of Interest Editor, School Arts Magazine, 141 Printers Building, Worcester 8, Mass., before February 28, please.

**A Larger,** more inclusive ceramic catalog has recently been published by the American Art Clay Company, Indianapolis, Indiana. The page size of the new catalog has been increased to 8½ by 11 inches, more complete "how to use" information is given throughout, and illustrations are well chosen to suggest things to make. Some deluxe new equipment and a number of new ceramic products have been added to the line of kilns, wheels, clays and glazes manufactured by the Company. For your free copy of Catalog No. 42, Amaco Pottery Supplies and Equipment, simply write American Art Clay Company, 4717 West 16th Street, Indianapolis 24, Indiana.

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## beginning teacher

It's impossible to recapture the thrill and excitement you must have felt when you first saw a flower. How tremendously impressed you must have been! How overcome with its elegance! Today you may still enjoy flowers. You may still like the colors and the smells—but then you loved them. Then you were overwhelmed and awed by the immensity of it all. Perhaps, as an adult, you've seen and smelled and examined so many flowers they no longer hold such an indescribable fascination for you; perhaps you've analyzed them too often; perhaps you've become so familiar with them that it is impossible even to recall very vividly your own first grand encounter with them.

In the normal process of growing up, our lives tend to develop into an endless series of little things—insignificant, uneventful, everyday occurrences. Don't ever forget that the very same events which to you, as an adult, are commonplace and ordinary are, to the growing, exploring, expanding mind of a child, most uncommon and most extraordinary. Take care lest you should ever grow so old that you forget how children react to experiences which to them are new and intriguing, unbelievable and wonderful, bigger and more grandiose than even their own enormous imaginations could have conceived.

Children are naive—so their art is naive. Do you ask why that bird is painted so much larger than the tree it is perched in? Why, because it's more important than the tree. That's why! Why does he paint the sky as a blue strip across the top of the paper instead of bringing it down to meet the earth? Why, surely everyone knows the earth is below us and the sky is above us. If that isn't logical, then nothing in this world is logical! Simply because child logic is different from adult logic is no reason to believe it is any less reputable or less real.

It is in the art of the child that we most easily capture his experiences to the world about him. It is in his paintings that he is most successful in describing his own indescribable feelings toward a most indescribable world. In his art, he finds himself quite capable of telling us all that he is incapable of telling us with such a limited vocabulary. Art is, for the young child, a language—one to which he needs no introduction and no formal instruction. He paints almost instinctively. He is a "natural" as far as art is concerned. He can paint anything because he thinks he can. He has no inhibitions and no fears.

When examining child art, we must learn to look at it in terms of the way it was produced. We must approach it

with the inquisitive eyes of a child. So long as we try to impose adult standards on their art, so long do we miss its real significance. Most parents today would not be so brutal as to openly laugh at the serious attempts of their children, yet when we ask a child, "What is it?" we tell him just as heartlessly and openly, "You have not been successful." To tell a child his painting doesn't "look real" is like telling him there is no Santa Claus. Ask your child what it is he has just painted if you want to kill all the imagination and inventiveness that is his birthright as a child.

The important thing in teaching art is not what happens to the paper but what happens to the child. You can always buy another piece of paper, but it's not so easy to replace a child or to erase the mistakes and start all over again. The biggest and most difficult job, one who teaches art has, is not in teaching the child how to draw but in encouraging him to exercise and develop his imagination and creative powers in his own peculiar way. Each child is totally different from all other children—he has a different personality, a different nervous system, a different set of impulses, different desires and thought patterns, different emotions. How can we, then, reasonably expect the art of all children to be the same?

Art for the child, is his own individual way of saying what he feels must be said. If we as adults were as sensitive as children, we would find no difficulty in understanding and enjoying their art. To them, everything is a vivid and splendid experience. Their worries and apathies do not keep them from enjoying what to us, as adults, has become commonplace and dull. To understand their art, we must only realize that it is an expression of their emotions and experiences. It is as simple as that! They are expressing what to them is most exciting and real.

When a child creates, he empties himself onto his paper. He gives his whole self to his work. And in giving much, he receives much more. Who can measure his emotional growth? Who can say what has happened to his personality? Who can estimate the sense of achievement and satisfaction he has received? These are the things that result when a child creates, and when these things have happened, who can deny that art has fulfilled its purpose to education and to the child?

---

L. R. Kohls is director of the Mennonite Vocational School for Orphan Boys, Kyong San, Korea. We are pleased to receive from Korea these reassuring words on the place of art in developing child personality.





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## NEWS DIGEST

(Continued from page 2)



**Sculptor Designs Medallion.** Sculptor Abram Belskie designed this medallion, awarded for distinguished service by the Columbia-Presbyterian Medical Center recently. The design, representing Graeco-Roman gods of health and healing, won a prize at the 1951 National Sculpture Society's exhibition.

**Mildred Landis in Pakistan.** Dr. Mildred Landis, professor of art and education at Syracuse University, was awarded a Fulbright grant to teach and help organize a fine arts college at the University of Punjab in Pakistan. Her duties began October 1.

*How to form a vital and permanent connection in the child between his craftwork and the experiences.*

### Creative Crafts in Education

by Seonaid M. Robertson



This study relates crafts as taught in schools to a much wider field... the whole environment of the child. Conditions and modes of working are shown to foster the growth of sensitivity and imagination, and the value of these for the growing years and for adult life is stressed.

The author devotes the last two-thirds of the book to the practical exposition of working materials... gets down to questions of glazing pottery and building a kiln, of the progression from potato to screen printing and the use of dyes. Some of the chapter headings are: Wood, Modeling, Pottery, Carving, Bookmaking, Lino Pictures, Fabric Printing, and Needlework and Embroidery. Each chapter ends with a list of minimum equipment for each stage of work. "Creative Crafts in Education" was reviewed in *School Arts* for September 1953. 300 pages. 33 plates, 69 figures.

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## questions you ask

*How much "free time" should an art teacher have each day for work other than direct classroom teaching? Virginia.*

In view of the crowded conditions in schools today, does it seem wise for art teachers to ask for special privileges? The words "free time" may mean to everyone, except the art teacher, time to do nothing. All teachers of all age groups and in all subject areas have preparations to make. Several have materials and tools to arrange.

Let's put this necessary period on record as a Service Period. During this time each day committees of students from other classes might come to you, the art teacher, for assistance with special projects. You might work with stage crews or the decoration committee for the school prom. You might sit in with a class in history, English, or home economics to plan with the class for some use of art.

Such a For-Service Period is one step towards having art function throughout the school. But it isn't enough to have such a period scheduled. You have the responsibility to see that service is given and that many are served. The initiative is yours for beginning and for maintaining such a period.

Your inquiry may be seeking opinion on the much discussed question: Shall the art resource person be a teacher traveling on schedule or a consultant serving only on call? Please ask again if this is the question you would like to have discussed.

*What can I do to convince other faculty members of arts' importance? Indiana.*

One way some art teachers try to work out this problem is to familiarize themselves with the content in other subject areas and present plans and suggestions to show how art can enrich, amplify, or clarify learning. Let's not carry this to the extreme where the program in social studies or English literature determines all of the offerings in art.

One teacher invites faculty members to drop into the art room frequently to see examples of student work. Teachers agree that seeing art expressions helps their understanding of students. Teachers are interested and stimulated by the use of color, the arrangement of the display and the variety of materials used. This stimulation leads to requests for assistance from the teachers of art, and so the cycle continues.

The art teacher will need to confer with the school principal and the guidance counselors to interpret the value of art education.

The best way is much less casual: set up a study of your

students with items that will show clearly how your students benefit from art experiences. Helpful suggestions for such a study you might get from the 1953 NAEA Yearbook, "Art and Human Values"; the research issue of Art Education Journal, Volume 6, Number 4, May 1953; the research bulletin Volume 4, Number 1, EAA April 1953. Copies of these may be purchased from the organizations' business offices at State Teachers College, Kutztown, Pennsylvania.

*Should the classroom teacher have all essential materials ready for the arrival of the special art teacher? New York.*

Is your art resource person regularly scheduled for classroom visits? Does she confer with you and your pupils about the kind of art experience she will assist with during her next visit? Then as part of your classroom planning your pupil art committee would check to see that the necessary tools and materials are ready for use. This manner of preparation has comfort and value for everyone concerned. Whether or not you should have such things as paints, brushes and water pans distributed before your art teacher enters your room is a decision to be made for each visit. Sometimes the art resource person would probably prefer to have her discussion or stimulation period with the pupils before materials are passed, other times the materials may aid this stimulation.

*One of my biggest problems is getting high school ball players to regard art as an academic subject—to work at it so they can be eligible to play ball. Perhaps it's really a matter of discipline. But just how much and what kind could I use? Indiana.*

Of course no teacher is comfortable with the feeling that his course is a dumping ground where students without interest or aptitude are placed. In many high schools now, the demand for art is such that only students who have a keen interest are encouraged to elect art. This may be the ideal situation rather than the usual. If the student has no interest in the activities presented in art classes it seems reasonable that no amount of any special kind of force will engender interest. Why not try to work through student interest so that he disciplines himself? Students, teachers and school administrators need to work out together mutually selected standards for all school learnings and each needs to assist the others in attaining these goals.

---

Dr. Alice Baumgarner is director of art education for the State of New Hampshire. Your questions may be addressed to her at the State House, Concord, New Hampshire, or addressed to the editor at Buffalo.



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## BOOK REVIEWS

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**Wake Up Your Mind**, by Alex Osborn, published by Charles Scribner's Sons, New York, 1952. Himself a former teacher, Alex Osborn is nationally known as a member of the advertising firm of Batten, Barton, Durstine and Osborn. A layman's philosopher, Alex Osborn gives us in simple language a powerful incentive to be creative in everything we do. His broad interpretation of creative activity, written in an easily-read informal style, makes excellent reading in itself, but it cannot fail to stimulate the reader toward a more creative approach to every activity. Believing that everyone is born with creative talent, the author guides us to think creatively about simple everyday experiences and gives us some good philosophy which would make any of us a better teacher. This book should be excellent first-reading for adults about to engage in an art activity.

**Art Activities Almanac**, published by the Art Education Alumni Association of Wayne University, Detroit, 1950, small-size first edition, \$1.00. The original edition of sixty pages is now published in a convenient small size with spiral binding. Each page includes drawings and very brief explanations on some craft activity, prepared by art alumni of Wayne University. Proceeds go to the Scholarship and loan fund which honors Dr. Jane Betsey Welling, the retired chairman of the Art Education Department. This little booklet is an excellent source of ideas and serves to remind the reader of craft processes which may have been forgotten. Because it is presented in notebook style, and thus some of the pages include step-by-step sketches showing the development of a particular design, the reader should not be misled into using the designs as illustrated.

**Handmade Rugs**, by Doris Aller, published by the Lane Publishing Company, Menlo Park, California, 1953, paper \$1.75, cloth \$3.00. Excellently illustrated, and pleasing in format, this new book has clear down-to-earth explanations of several processes used in making handmade rugs. The author concentrates on five methods, hooking, braiding, lacing, knotting, and weaving. It is of particular interest to the contemporary craftsman and student because it shows how abstract and conventional designs may be used to make rugs suitable for today's living. It is the best book on the subject which has come to our attention. We are, nevertheless, very sorry that the author has included patterns which readers may copy, because we believe that the greatest thrill in any craft of this sort comes from working out one's own designs in the material.

## new teaching aids

**The Folk Arts of Norway**, by Janice S. Stewart, published by the University of Wisconsin Press, Madison, 1953, price \$10.00. This attractively illustrated book of 246 pages is a pictorial account of a land which is rich in peasant art. The author describes and illustrates the crafts of Norway in relation to everyday life in the home, which is the basis for folk art. Metalwork, wood carving, weaving, embroidery, and rosemaling—an indigenous type of flat painting, are included. Two hundred illustrations, with special color inserts printed in Norway, are included. This book is a useful contribution to our knowledge of the culture and art of Norway. It will also serve as inspiration for craftsmen, who will, we hope, look upon the work illustrated as sincere expressions of a past period and place, not to be imitated in a different culture and time.

**Oil Painting Step-by-Step**, by Arthur L. Gupitll, published by Watson-Gupitll Publications, New York, 1953, price \$6.95. The student or teacher who is interested in learning about some of the technical problems in oil painting, and anxious to receive the advice of well-known painters, will find this book valuable. The book is based on articles which have appeared in the "American Artist" magazine, and thus has the validity which comes from many different points of view. Material is organized in three parts, How to Paint in Oils, Demonstrations by Professionals, and Work by Amateurs. In admonishing the reader not to copy or imitate the work of any particular artist, the writer states that "it is far better to try to develop your own talents along natural lines and fall short of your goal than to produce work of even higher quality if it is purely imitative."

**Pencil Techniques in Modern Design**, by William W. Atkin, Raniero Corbelletti, and Vincent R. Fiore, published by Reinhold Publishing Corporation, New York, 1953, price \$8.25. Planned as the first of a series on presentation methods, this book is especially directed to the architect and student of architecture, although it would be helpful as a reference source for students in high school. Although the use of the pencil has grown in disfavor, even among architects, the authors point out that it has the capacity to render details which are important to the architect. Illustrations include many examples of work by modern architects who find that the pencil can express the new spirit of contemporary architecture. Various ways of using the pencil are included in the demonstrations. A clear, brief explanation of perspective is a special feature.



# Numbers Nonsense

EDITORIAL

Like a candy-covered sleeping potion the new numbers scheme in oil painting is appealing to both gullible and sincere from coast to coast and country to country. Promising to make an artist out of anyone, without so much as one lesson, it is a new kind of neurosis which has already reached epidemic proportions. Two national periodicals have recently given dignity to this nonsense, one of them actually advocating it with the suggestion that "a wonderful new world of color and form" awaits those who fill in the pre-drawn outlines with the prescribed colors. We can no longer ignore this threat to art education. Let us examine it for what it is, recognize its dangers, and consider the implications for the educator.

The wide acceptance of this dubious device is both depressing and encouraging. It is depressing because of the dangers and disappointments involved, but it is encouraging to know that so many people secretly crave to paint. Apparently, the doctrine of inherited talent and the policies of art classes only for a privileged few have completely ignored a large mass of potential creators. We cannot condemn this numbers nonsense without asking ourselves why we have been unable to appeal to this interest in a constructive manner. Anyone who can paint by numbers can paint by any other method, once he is released from the stage fright of the beginner. How to release both adult and child, and how to guide them to more constructive art activities may baffle us at the moment, but we must find the answers.

We know that there is infinitely more satisfaction in any art form that is truly individual and creative. We believe that this age of mechanical regimentation requires that everyone have some activity in which he may truly express himself creatively if we are not to have a sick culture. Painting by numbers, like ready-cut kits, prepared craft patterns, casting in manufactured molds, and other stereotyped projects is stifling and inhibiting. In extending the standardizing influence of the machine to his leisure-time activities the easily deceived squelches his native urge for creative expression, and yields to the destructive powers that regiment and ruin the soul of man.

When child or adult really expresses himself he exposes the most sincere elements in his character. If he is led to robot

repetition of something planned or directed by another he loses his own personal integrity. In identifying himself with something that is not his own, he is being dishonest with his own nature. In placing the emphasis upon a dubious product, to be framed and hung at the first attempt, he ignores what is happening to him aesthetically and psychologically. His stereotyped painting will eventually leave the living room to find an inconspicuous place in the garage, for it will be as common and shallow in meaning as the pictures we used to get with a can of salve. What happens to him in the process is of much greater concern.

The very few who go beyond these canned, copycat experiences to work seriously in a more creative manner could have done it from the start with the proper help and motivation. We need to discover ways to provide this help. School art programs are improving yearly, but we have barely tapped the art potentialities in the average adult. We need to remove the mystery from art and bring it down to the average man. We must show him the way to be creative, for no one learns to be creative in a noncreative activity. Painting is only one of many creative art activities and some will find greater satisfaction in another medium. Many, too, will find their best creative experiences in activities not normally associated with art.

The British magazine, "Design," refers to oil painting by numbers as "truly appalling." Larry Argiro, writing in the newsletter of the New York State Art Teachers Association, says: "When an atrophying scheme is used to make millions of dollars by playing on the vanity of the masses and thus deluding and luring them to a creative dead end, repressing their potential personal growth by capitalizing on the very human desire for self-expression, then we say to the art teachers, 'fight it.' Fight it because this mischievous scheme tends to undermine the very philosophy of our teaching." Let us provide sufficient creative art experiences for all children so that they will never become preys of ill-founded schemes. Let us find a way to reach adults whose cravings for art experiences were not met by limited educational programs in the past.

*D. Kenneth Winebrenner*



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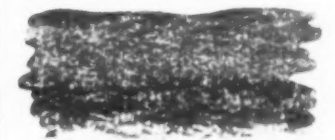
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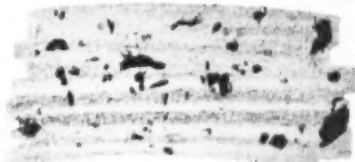
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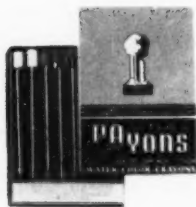
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